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SCHOLASTIC

# Teacher

EDITION

Practical English

MAY 11, 1949 • VOL. 6 • NO. 14

## Teaching Aids for This Issue

### Play Ball (p. 6)

#### GUIDE FOR A LESSON PLAN

##### Aims

To explain the techniques of good social conversation; to point out some conversational "pitfalls" to avoid.

##### Motivation

Have you ever experienced "that awful pause" when no one can think of anything to say? In a case like that, what do you do? Look out the window or at a magazine? Or do you try to talk about the weather?

##### Student Activities

1. Make a list of ten standard topics of conversation which could be used under almost any circumstances. (Movies, radio programs, sports, etc.) On which of these topics are you poorly informed? If you are unfamiliar with a conversational topic popular with your gang, what should you do about it? Say, "That subject bores me"? Or learn more about it?

2. Look through *Practical English* and other magazines and make a list of topics which might make interesting conversation. Look in newspapers for current events which might be useful in starting discussions. How would reading newspapers and magazines regularly help you to become a better conversationalist?

3. Divide class into small groups of four or five students and appoint a host or hostess for each group. Have each group select a topic from the blackboard and converse on that subject. (Radio programs, movies, hobbies, pets, superstitions, new car models, summer vacations, sports and sports leaders, clothing styles, part-time jobs, parties, etc.)

##### Practice Situations

1. John has two chief interests—atomic energy and baseball. John's just

#### SCHOLASTIC AWARDS WINNERS!

Our annual Student Achievement issue will be published May 25, and will contain announcements of prize-winners in the 1949 Scholastic Awards and some selected samples of their work.

Teachers and students desiring extra copies of this student issue should order them in advance. The price is 10 cents per copy for 1 to 25 copies; 7 cents per copy for 26 to 49 copies; 5 cents per copy for 50 or more copies—all mailed to one address.

A special combination order of all five Scholastic classroom magazines (*Senior Scholastic*, *World Week*, *Practical English*, *Literary Cavalcade*, and *Junior Scholastic*) may be obtained for 25 cents. Each of our classroom magazines will feature different types of student work. Send orders to: Subscription Service Department, Scholastic Magazines, McCall St., Dayton 1, Ohio.

launched a "lecture" about neutrons and protons to the members of the gang sitting around him. They are bored. What should you, the host, do? Encourage the rest to listen to John? Or steer the conversation around to baseball?

2. Mary, your best friend, is a "conversation hog" and she wonders why she isn't more popular. How can you tactfully explain her fault to her?

3. Helen has invited five boys and girls over for the evening. Which of these would be a good topic to begin conversation? (a) Diesel engines, (b) how to make angel food cake, (c) the latest gossip about an absent friend, (d) hobbies.

4. What should you do when the conversation lags and there's "that awful pause"? (a) Fidget and say nothing; (b) look at a magazine; (c) recall to yourself what you're going to do

tomorrow; (d) try to start a conversation.

5. At a party for girls, which of these introductory remarks is better?

MARY: What are you girls doing about a summer wardrobe?

JOAN: Doesn't Harriet wear the most outlandish clothing?

6. In a group of boys who are sports enthusiasts, which of these introductory remarks is better?

HAROLD: I think everyone should spend more time reading.

JERRY: What's the latest news about spring training for the Dodgers?

7. Stella, your best friend, thinks that a good conversation consists of asking a series of personal questions: "What did you and Nick talk about last night when you went home? What do you think of Nick, anyway?" What can you do to break Stella of this habit?

8. Ask your friends to tell you frankly about what they think of your conversation. Do you have any pet phrases which you frequently repeat (*swell*, *keen*, *as a matter of fact*, etc.)? Do you speak in a monotone? Do you speak loudly and distinctly enough? Do you often mispronounce such words as *across*, *almond*, *athletics*, *attacked*, *column*, *drowned*, *elm*, *height*, *often*, *tremendous*?

#### For Slow Learners

With slow learners, motivation and definite preparation are important. Have students list topics for conversation on the board: let the class discuss each and check the most interesting. When class is divided into groups for conversation, hold each student responsible for contributing to the conversation. Choose skillful hosts for the groups and make them responsible for drawing each member into the conversation. After each group practices, volunteer groups may demonstrate for the class.

Since many students lack knowledge of social conventions, make a definite effort to teach them courteous, polite behavior, and those formalities which will help them to be at ease in group situations. Practice in social conventions

## Coming—Next Three Issues

### May 18, 1949

Major article: Techniques for making oral reports.  
 "How to \_\_\_\_\_" Series: Checking accounts.  
 Critical Judgment Series on Radio, No. 7: Radio in the classroom.  
 Reading Series: Imagery and allusion; quizzes.  
 Letter Perfect: Letters of complaint.  
 Dear Joe \_\_\_\_\_ from Julie: Impractical "practical jokes."  
 Practice Makes Perfect: Grammar, spelling, forming plurals, etc.

### May 25, 1949

Major article: Round-table discussion.  
 "How to \_\_\_\_\_" Series: Charge accounts and credit.  
 Critical Judgment Series on Radio, No. 8: Television.  
 Reading Series: Humor in poetry; quizzes.  
 Letter Perfect: Social notes.  
 Practice Makes Perfect: Semester quizzes on grammar, spelling, capitalization, forming plurals, and pronunciation; crossword puzzle.

will be more effective than telling the backward child what to do.

Attention should be given to posture, gestures, and good enunciation and pronunciation. Students can collect pictures showing good and bad posture, gestures, facial expressions, etc.

Words often mispronounced include: accidentally, always, asked, chocolate, cruel, depth, February, finger, generally, history, interesting, little, laboratory, library, poem, quantity, regular, sandwich, Saturday, surprise, twelfth, whether, while.

Encourage students to listen to the diction of radio and movie stars; name several who are good examples (Helen Hayes, Lowell Thomas, Edward R. Murrow).

### Safe and Sound (p. 8) GUIDE FOR A LESSON PLAN

#### Aims

To prove to students the value of a savings account and to show them how to open and use a savings account.

#### Student Activities

1. Ask your neighborhood bank for the rules for belonging to a Christmas savings club.

2. Get a signature card and a withdrawal slip from the bank. Copy them on theme paper and practice filling in the blanks.

3. Make a list of worthwhile items you want (new suit for school, a winter coat, typewriter, etc.) which would encourage you to save your money.

4. Study your signature. Is it readable? Is it always the same, so that it could be identified as yours? Practice

writing your signature in a uniform readable way.

### Dear Joe (p. 9)

#### Aims

To emphasize how wrong it is to be dishonest; and to point out that dishonesty often starts in small matters and grows until it can ruin a person.

Watch in the newspapers for stories of people who are arrested for taking money from the places where they work. Read the stories carefully to determine whether dishonesty just "crept up" on the thief over a period of time. What safeguards should you take to prevent this from happening to you?

Some people become dishonest because they try to "keep up with the Joneses" and live beyond their means. Discuss the importance of living within your budget.

### Letter Perfect (p. 11)

#### Aim

How to write and how to answer letters of inquiry.

Complete directions for writing a letter of inquiry are in "Letter Perfect." Here are some tips for answering a letter of inquiry:

1. Stress positive action in the first sentence. Tell what you can do to help immediately. Avoid the "I'm-sorry-to-say" beginning even when you can't help much.

2. Explain or comment on the information or material you're enclosing. Answer any questions (number your an-

swers) that you don't answer by sending a folder or booklet.

3. Use a courteous, good-will close.

### Student Activity

Pretend you're the Camp Director of Grand Haven State Park. Write a courteous answer to Lloyd Gray's letter of inquiry.

### Are You "Radioactive"? (p. 10)

Here is a composite picture of what is actually being done in high school radio workshops over the country.

### The Line (p. 13)

This story was submitted in the Scholastic Awards in 1948. Although it didn't win a prize, we believe that it merits publication because of its realistic dialogue.

#### Answers to "Test Your Reading Skill"

*The Line:* 1-She was practicing the line that she wanted to use on Rob. 2-She used "them" instead of "him" when she said, "If one more person says that to me today I think I'll croak them." 3-She combed her hair in the middle of the street. 4-She ran after Mary to catch up with her. 5-She wanted to attract his attention by flattering him. 6-No, she didn't even pay attention to it. 7-Rob asked another girl to the dance. 8-She quickly recovered and transferred her interest—and her line—to another boy.

*Play Ball, Mary!* 1-b, 2-a, 3-b, 4-b.

#### Answers to "Practice Makes Perfect" (pp. 13-16)

*Watch Your Language!* 1-is; 2-take; 3-are; 4-are; 5-are; 6-tear; 7-were; 8-makes; 9-are; 10-get.

*Are You Spellbound?* 1-new; 2-through; 3-wait; 4-aisle; 5-weather; 6-fourth; 7-threw; 8-weight; 9-Isle; 10-currant; 11-bear; 12-sell; 13-current; 14-bare; 15-guessed.

*Surprise Endings:* 1-smells; 2-batches; 3-these boxes; 4-waltzes; 5-oxen, are, beats; 6-mice were; 7-enemies were; 8-alleys; 9-lives, calves, are; 10-serfs, were, slaves.

#### Answers to Crossword Puzzle (p. 18)

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# Practical English

MAY 11, 1949 • VOL. 6, NO. 14 • A SCHOLASTIC MAGAZINE



COVER STORY, p. 5  
SOCIAL CONVERSATION, p. 6

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Dear Ed  
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## Say What You Please!

... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12th St., New York 3, N. Y.—*The Editors*.

Dear Editor:

I felt that your review of *Kiss Me, Kate* ("Sharps and Flats," April 6) hardly gave the show due credit. I suggest your critic go to see the play again and this time watch for Patricia Morison's almost perfect acting, singing, and very poised, graceful motions. Your review neglected to say that, according to the critics and the general public, *Kiss Me, Kate* is the greatest musical that ever hit Broadway.

The recordings from the score can be heard frequently throughout the halls of our school, and we hardly agree with you that the popularity of some of these songs will be short-lived. "So in Love" is bound to be another "I've Got You Under My Skin" or "In the Still of the Night"—to mention just two of Cole Porter's unforgettable songs.

Sally Ann Manchee  
Penn Hall, Chambersburg, Pa.

Just for the record, Sally, the review you read in "Sharps and Flats" was not a review of the Broadway show, but of a recording of the score (by the original Broadway cast). We weren't judging Patricia Morison's acting, but simply her singing on a particular record, which may not have been up to her best efforts.

True, *Kiss Me, Kate* did get a stack of rave reviews when it opened. But some of the critics who claimed it was the "greatest" in history, revised their estimate when *South Pacific* came along. The latter managed to walk off with the New York critics' award for the best musical of 1948-49. (See "Sharps and Flats," p. 20.)—*Ed*.

Dear Editor:

I have benefited a lot from your articles. We have started an English Club and get books every month from the Teen-Age Book Club. I know most people think that we don't read up here in the backwoods—but you'd be surprised how little woods we have here!

Darrell McNeal  
Caribou (Maine) H. S.



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### YOUNG WRITERS!

Stories, poems, and essays for Scholastic Writing Awards—sponsored by Waterman's—have been judged. Watch the May 25 issue for winners.





**JACK KRAMER**  
World's Champion

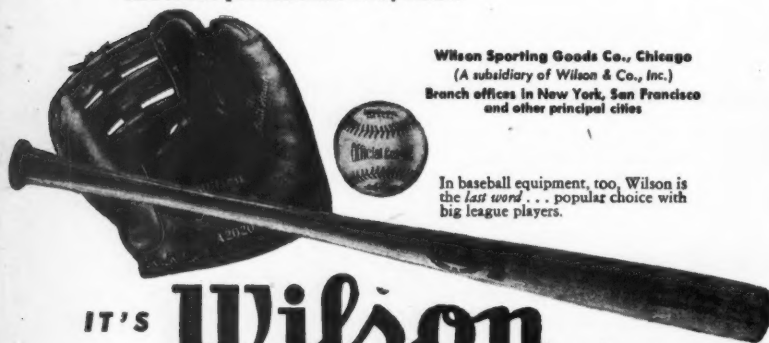
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## Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses. Published Weekly During the School Year

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## ON THE SIDE

**OUR FRONT COVER.** Ann Schuyler Hamlen, 17, of Nott Terrace High School, Schenectady, N. Y., receives the "Trip to Switzerland" award for her essay on "Swiss Neutrality." Presenting the award is Mr. Gano Dunn, president of the American Society for Friendship with Switzerland, Inc., sponsors of the nationwide essay contest among high school students.

By copping the first prize, Ann won a trip to Switzerland not only for herself but for her teacher, B. F. Haake, of Nott Terrace High. Accompanied by a representative of the Society, they will leave the middle of July via Swissair for a three weeks' stay in Switzerland.

One hundred awards of Swiss watches were won by high school boys and girls who were runners-up in the contest.

"It is the need for peace that prompted me to do my best," says Ann, and in her essay she concluded: "Switzerland is one of the most logical governments on which to pin one's hopes. With Switzerland providing a local example of what can be accomplished by a peace-loving nation, there is reason for the hope that harmony may eventually rule the world."

**HEY, YOU!** Before long, jaywalkers and wayward motorists may hear a machine-made voice warning them not to go against traffic lights. Careless workers and smokers may also get a dressing-down from machines and even walls!

Said to be the first application of sound to safety, this device that makes machines talk has been developed recently by General Electric.

The "voice of safety" is no larger than a portable "vic"; it records and reproduces spoken messages on a magnetic metallic wire. When the impulse is given, the wire starts to writhe, like snakes behind glass in a zoo, and its recorded message comes through the loud speaker.

The "voice" may be set off by an electric beam, a footstep, smoke, light, or the turn of a wheel.

A worker who throws a machine switch without fastening the safety guard may hear the machine say, "Better fasten that guard while you still have a hand to use!" A smoker walking into an area where there are combustibles may hear a shout from the wall, "Douse that cigarette!"

And, the trouble is, you can't talk back—and be heard!

# Heading for the Hit Parade

Bill Lawrence, Singer

**I**F YOU took part in our "Jam Session" poll last month, you may be one of the readers who gave your vote for "favorite male singer" to a 22-year-old young man named Bill Lawrence. Bill has been out of high school only four years and he broke into the limelight on *Arthur Godfrey's Talent Scouts* less than a year ago; but judging by the number of votes he received in our poll, he's coming up fast!



One reason is that Bill took a long, running start. "The only thing I ever wanted to be was a singer," Bill told us when we talked to him at CBS television studios.

"I began to sing for the public when I was seven. I sang in a walkathon in my home town of East St. Louis, Ill. A walkathon, you know, is one of those affairs where people walk for days and see how long they can hold out. I wasn't paid. I just got up and sang and then scrambled for the pennies the audience threw me."

Before he was in high school Bill was singing on amateur radio programs. By the time he reached East St. Louis High, he had set his star on being a "pops" singer.

In his tryout for the school choir, Bill impressed the choir director so favorably that she agreed to give him free voice lessons once a week. At that time Bill was also singing with a high school dance band; and he was interested in dramatics. This, he says, has helped his diction in singing and in acting (for television). He won both a dramatics and a singing scholarship for college. "But I wanted to be on my way," Bill said.

His "way" began with a job answering the telephone for a company in East St. Louis. After three months, Bill decided to try his luck in a big entertainment center like Hollywood. There he began with evening jobs as messenger boy and usher at a movie theatre.

"While I was ushering in a theatre in Los Angeles, I entered an amateur contest." Here a talent scout heard Bill and offered to be his manager. The next move was to send a record of Bill's voice to Tommy Dorsey. Dorsey gave Bill a trial and took him on.

A year later Bill came to New York and, after a few discouraging months, won an *Arthur Godfrey's Talent Scouts* contest, and a chance to appear on three other programs. "My break came during a broadcast when Godfrey asked if I'd like to be on his show regularly. I gulped, 'Sure!'"

"One thing I've learned from this show," Bill said, "is to listen to suggestions of others. I was headstrong when I first came on. Now I try both their way and mine. I choose the way that makes me feel right about the song."





George Clark, News Syndicate Co., Inc.

"Some dates are more fun to be with after they've gone and we're together just talking about them."

"Wonderful day, isn't it?"

"Sure is."

"Good to see the sun shining."

"You said it! Especially after all the rain we've been having."

"Yeh, rainy days are depressing, aren't they?"

"M-m-m, especially when it's cold, too."

That sort of nonsense can go on indefinitely—and can get you nowhere. As Mark Twain once observed, "Every-one talks about the weather, but no one does anything about it."

So let's do something about it. Not about the weather, but about the conversation! Let's find other things to talk about—and let's find bright, easy-going ways to keep the conversational ball rolling.

### Warming Up

You're not the only one who feels slightly wobbly about this small-talk game. Every fellow is afraid he may fumble the ball on his first date with a current heart-throb. Every girl worries that she may "strike out" when she first strikes up a conversation with a likely lad.

But worrying and wailing aren't the answer to the problem. "Know-how" is what you need. Let's examine a few case histories and build up a play-by-play description of some good dialogue.

HAROLD: So you're from Greenville!

CAROL: That's right.

HAROLD: A good friend of mine lives there—Sandy Olson. Know him?

CAROL: No, I don't.

HAROLD: Well, how about Ellen Porter? Know her?

CAROL: Uh, no, I don't.

HAROLD: Maybe you know my cousins—Elmer and Connie Sumner?

That one might be labeled the "Do you know . . .?" routine. It usually develops into a wild-goose chase. Even if Harold and Carol do latch onto some innocent victim whom they both know, very little conversation will come of it. The best that can happen is a polite discussion which will dissect the victim, but won't tell Harold and Carol anything about each other.

There was nothing wrong with Harold's wind-up. If Carol had been smart, she would have tossed a speedy ball back to him. She might have said, "Yes, it's an A-1 town to live in. There's always so much going on. We have a live-wire teen canteen. Have you heard about it?" Or: "Yes, we're the town that's been in the news recently. You've probably read about our county fair, haven't you?"

Either of those remarks would have given Harold a good lead. Whether his answer was yes or no, he could have elaborated on it—and the couple would have been off on a lively discussion of teen canteens or county fairs or Red Cross projects or local athletics. The secret of Carol's success would have



Mort Walker in Saturday Evening Post

"We got the girls home just in time. I was about to starve!"

## Play Ball!

been that she contributed an idea and then asked a direct question.

But even if Carol hadn't gotten into the swing of things right off the bat, Harold could have tried another play. He might have thrown a slow one: "I hear that you people at Greenville High have a great dramatic group—have you done any work with it?" Or he might have tried a faster ball: "Greenville, huh? Your baseball team doesn't seem to be in very good shape this season, does it?" Even if Carol isn't a sports fan, her local pride is sure to make her give a vigorous defense of the Greenville nine.

Harold should watch his step there, though. There's nothing in the rules book that prohibits a hot discussion, but any umpire would rule out needling or nasty remarks. There's a fine dividing line between stimulating discussions and unpleasant arguments. Usually the difference lies in a smile and in your tone of voice. So keep smiling and speak low.

### Out on First

KATE: My brother's been giving me some lessons in camera technique and—

JOHN: Is he a camera fiend, too? I'll have to meet him because—

KATE: Yes, he's gotten several prizes for—

JOHN: Talk about prizes! I won an exposure meter in a contest that—

KATE: Oh, an exposure meter! Bud's been saving his pennies for one. He—

Whew! It takes your breath away, doesn't it? Kate and John are going to be breathless soon, too. What's more, they're not going to like each other,

May 11

because neither will let the other get a word in edgewise.

A conversation is a cooperative enterprise, not a competitive one. You're not trying to beat the other fellow to home plate. You're trying to strike up a friendship and exchange ideas. There's no point in either—or both—of you knocking yourself out on first by being a talk hog.

Kate and John were in luck—if only they'd realized it. They hit on a topic that interested both of them. That offered a lot in the way of information, and it might have been the basis for a solid friendship. But you can't learn anything—or learn about anyone—if you won't let the other fellow have his chance at bat.

The solution here would have been for John to allow Kate to finish her first statement before he lunged out with a new idea. And Kate should have played fair by returning the favor. No one loves a talk hog. Your box-office appeal will add up to zero if you're more interested in yourself than in the other fellow.

### What's the Pitch?

CARL:—and the pickup in a television system is a photo-electric tube and the reproducer is a cathode-ray tube. D'you get it now?

MARGIE: Uh—oh, yes. Sure I get it, Carl.

Actually Margie doesn't "get it" at all. For Margie hasn't been paying the slightest bit of attention to Carl's explanation. She's been frantically wondering how she can switch the conversation.

Margie's not being very bright. Here's her chance to add to her stock of information—and she's passing it up. She's also passing up her chance for another date with Carl. He good-naturedly listened to her chatter about her summer wardrobe; he even asked amusing questions, and gave her a male's-eye-view of the clothes she described. Hasn't

he a right to be annoyed at her lack of interest when he's calling the plays?

Margie's trouble is that she's not interested in new horizons. She doesn't realize that any new subject—television, T-steaks, or tom-toms—can provide food for talk, for thought, and for themes.

Margie's afraid to ask questions, too. She thinks people will be impressed if she seems to "know it all," and she worries that she'll spoil that impression if she asks for explanations or comments. Many's the time Margie has popped a stupid remark after pretending to know all about a book, a movie, a news report, or a scientific discovery.

All of her trouble would clear up if she'd only learn to listen—and then listen to learn. It's smarter to discover what the pitch is than to stand by, hoping to make a base on balls.

### Stealing Bases

Peggy was puzzled. She'd thought that Dan was great fun when she first met him at the party. She couldn't help laughing at his silly jokes—like the one about the moron who hadn't minded when his friend called him in the middle of the night "because he had to get up to answer the phone anyhow." Of course she couldn't help being flattered when he admired her new blue dress and told her that "his favorite girls always wore blue."

And then she'd been introduced to Dan's friend, Stan. She'd thought he was great fun, too—until she began to feel as if she'd heard all this before. Her first suspicions came when Stan mentioned the moron who hadn't minded when his friend called him, etc. When Stan told her that "his favorite girls always wore blue," she raised her eyebrows and excused herself.

Dan and Stan had more in common than their similar names. They were both trying so hard to be "sharp" that they'd forgotten how to be themselves. They stole their "lines" from movie and radio dialogue, and they turned them-

selves into carbon copies of third-rate scripts. They were well-equipped with quips but neither one could carry on a lively, original conversation.

The boys were playing a risky game. "Lines" are likely to become crossed and tangled; they'll trip you up sooner or later. You can't help but lose ground when you steal your material.

### Big League Stuff

MR. BROWN: Ellen will be ready in a few minutes, Tom. Won't you sit down?

TOM: Uh, thanks.

MR. BROWN: Hm-m. Is it chilly outside?

TOM: Oh no, it's quite nice, sir.

MR. BROWN: Well, we've been lucky lately, having good weather.

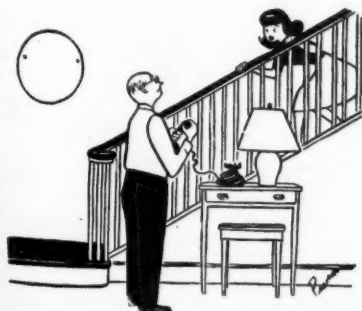
TOM: Yes, we have, sir.

There's that old weatherman cropping up again; but it's Tom's fault. If he acted like an adult, Mr. Brown would treat him as one instead of retreating behind the weather for protection.

Tom's not a tongue-tied lad—until he has to talk to his parents' friends or his date's parents. What on earth, he wonders, do you talk about with older people? He should learn to look at that question from another angle: What will he be talking about thirty years from now?

Parents, Tom should realize, are people. And people talk about pretty much the same things, whether they're fifteen or fifty. They discuss politics and planes, books and business, sports and styles. They talk about their careers and their ambitions, their hopes and fears, their hobbies and their families.

Almost any topic will make good talk—provided that it's a cooperative affair. No one is born to do all the explaining or all the listening or all the asking. But if you pitch in on your share of each, you can't help but play a winning game.



Pearson in Redbook

"If it's Herbie, tell him I'm out with Tom. If it's Tom, I'm out with Herbie. And if it's Donald, I'll talk to him."



Irwin Caplan in Saturday Evening Post

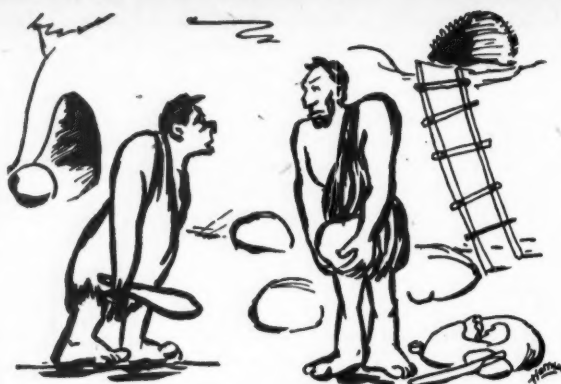
"No, Clarence, I don't know much about supersonic speed, but if you'll excuse me, I'll try to hurry Sally a little."



Arll in Christian Science Monitor

"Go on, Mary—for a moment there he took my mind off what you were saying."

# Safe and Sound



Harrison in The Octopus

"Can I borrow half a rock till pay day?"

"THERE, Mr. Smarty, I did it!" announced Sue Kay as she walked into her brother's room and tossed a small booklet on his desk.

Chuck glanced at the booklet and grinned. "So you've opened a savings account! What brought this on?"

"Well, I've landed that summer job I told you about, so I thought this was a good time to start saving regularly."

"Swell—what are you saving for?" asked her brother.

Sue shrugged. "Oh, just whatever I may happen to need."

"You ought to have some definite goal in mind," said Chuck. "Save a certain amount of money for a certain purpose by a certain time. That helps you to bank your money regularly every pay day. It even makes you want to put in a little extra money when you receive a windfall, like a check for a birthday present."

"You're right!" exclaimed his sister. "I think I'll have a short-range plan and a long-range plan, too. I'm going to save enough to buy a coat next winter—and still leave a nest egg in my account towards paying for the secretarial course I want to take when I've graduated from school. Now let's see, I started my account with \$5 I'd saved in my piggy bank. If I can save \$2.50 a week during the summer, I'll have. . . ."

## Easy as Pie

Chuck interrupted his sister's mental arithmetic. "Did you have any trouble opening your account?"

"It was easy as pie," Sue answered. "I just asked the guard which was the savings account window, and the teller at that window wrote my name and address on a card that he asked me to sign."

"That's called your *signature card*," said Chuck. "It's for your own protection, so that no one else can draw money out of your account. Be sure

you always sign your name the same way on *deposit* and *withdrawal slips*."

Sue smiled. "The teller warned me about that. Then after he'd given me my *passbook*," she said, pointing to the booklet on Chuck's desk, "he showed me how to fill out my first deposit slip—with my name, address, and account number, as well as the date and the amount of my deposit."

Chuck rummaged in his desk drawer. "And this is what a withdrawal slip looks like," he said. "Notice that you must write out the amount in words, as well as in figures. I always keep both kinds of slips on hand in case I want to make a deposit or withdrawal by mail."

"I didn't know you could bank by mail," said Sue. "My, they certainly make it easy for you to save money! They even pay you for your money by giving you interest."

"And our bank pays 2% *compound interest*, which is the highest rate these days," answered Chuck.

Sue frowned. "What do you mean—*compound interest*?"

"The bank pays interest on your interest," said Chuck, whipping out a pencil and scratch pad. "Here's how it works. Our bank compounds interest semi-annually. If you had \$50 in the bank in July, you'd receive 1% interest—that's half of your yearly 2% rate. Then you'd have \$50.50. If you didn't make another deposit, in January you'd receive 1% of \$50.50, and then you'd have \$51.01. So even if you never made another deposit in that account, your money would continue to make more money for you—at the rate of 2% a year."

## Post Your Savings

"Remember my mentioning postal savings last week?" asked Chuck.

Sue laughed. "I certainly do. You put this savings bee in my bonnet."

"Postal savings accounts bear inter-

est," said Chuck, "but it's not compounded. The interest on your savings is kept separately until you call for it. It's smart to draw out your interest regularly and deposit it as savings so it can make money for you."

"Bea Kramer has a postal savings account," Sue said, "and she told me she has no passbook. When she deposits her money, she receives certificates in various denominations—\$1, \$2, \$5, \$10, and so on. And if she wants to make a 'withdrawal,' she turns in one of those certificates at the post office and gets her money back."

Chuck nodded. "She probably buys postal savings stamps, too, when she wants to make very small deposits. The stamps come in 10¢, 25¢, 50¢, and \$1 denominations, and you paste them on a card. When they've mounted up, you can turn them in for certificates."

## Buy a Bond

"That postal savings stamp set-up reminds me of the stamps we used to buy during the war for War Savings Bonds," Sue remarked.

"Make that present tense, not past," her brother said. "I'm still buying Government bonds—and you should, too. They're called savings bonds now, not war bonds, but the set-up is the same."

"You mean I can still buy a low-cost Government bond for \$18.75 and receive \$25 for it in ten years?" asked Sue.

"Right you are!" said Chuck.

"Well, I'm certainly going to start buying them," Sue decided. "I can call this my *extra* long-range savings plan. Why, in ten or fifteen years, I might be able to take a trip to Europe on my bond money!"

"Or to help furnish your own home," Chuck grinned and then added, "Since you'll be working this summer, you can start your project by joining the Payroll Savings Plan."

"What's that?" asked his sister.

"You just fill out a form, asking your employer to deduct a certain sum from each pay check for savings bonds. Your firm keeps track of the money, and when you have \$18.75 the company buys your bond from the Government and turns it over to you."

Sue's brow wrinkled. "Isn't there any easy-does-it way of buying bonds if you're not working?"

"Of course there is," Chuck replied. "You can buy savings stamps at a bank or post office—just as you bought war stamps—for 10¢, 25¢, 50¢, \$1 or \$5. You paste them in an album which you turn in when you've saved \$18.75."

"Oh, joy!" exclaimed Sue. "I'm going to start an album tomorrow. Why, I feel rich already!"

Next week: Checking accounts.



# Dear Joe,

What ever made you think of that summer that we picked cherries and berries in the country? You're right; it was hilarious—until you were fired! Or did you forget that?

Do you remember how you boasted about being promoted one day when we were working at Muth's farm? You didn't have to pick cherries any more. You were put in charge of taking the cherries out of bushel baskets and filling the quart boxes to go into the crates.

Then you decided you'd help Mr. Muth make a lot of money, so you didn't completely fill the boxes that went into the bottom of the crates. When a customer discovered what you'd done, Mr. Muth had to sell the cherries at a big discount. And you were fired *pronto*!

You didn't mean to be *dishonest*, but you were giving the customers less than their money's worth. What would you call that?

A lot of people are guilty of the same type of "shady" practice. They don't mean to be dishonest but they are. We have a couple of girls in our office who are always "borrowing" pencils, stationery, erasers, etc., to take home. They don't realize that that's stealing, but it really is.

Occasionally you read in the papers about some bookkeeper who's in jail waiting trial for having stolen \$20,000 or more from the firm he worked for. You wonder how anyone can be so dishonest.

You're even more puzzled when you read about some of these

thieves. They sound like fundamentally good Joes. Whatever made them become so dishonest?

Helen Olson and I were talking about it just the other day. I think Helen's idea of how people become thieves is probably correct. She says that dishonesty just "creeps up on people," that it starts gradually and then becomes a habit.

"Take this Ralph Newbold," Helen said, "the one who's in jail for stealing \$20,000 from his firm. Maybe when he was 10 or 11, he'd go shopping for his mother. He might buy 5¢ or 10¢ worth of candy and tell his mother the groceries were higher than they were. Later, maybe he'd take a quarter to go to the movies. He'd tell himself it was okay; after all, he worked for his mother. Pretty soon it didn't seem wrong to take other people's money.

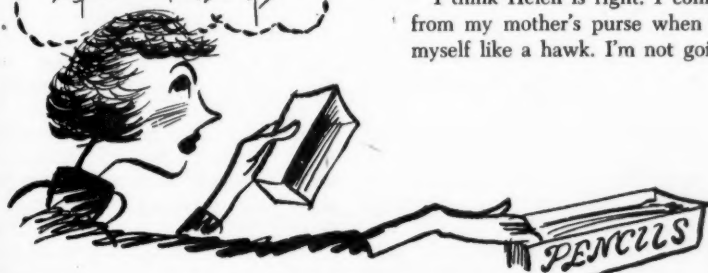
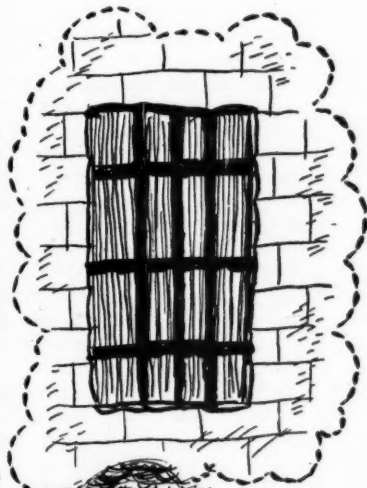
"When he went to work for other people," Helen continued, "he did the same thing. He'd take just small amounts at first. When he wasn't discovered, he began to take larger sums.

"Finally he got caught, and now he says that it was all a mistake." Helen looked serious. "But it was just as wrong to steal those nickels and dimes from his mother as it was to steal the \$20,000."

I think Helen is right. I confess that I "liberated" a nickel or two from my mother's purse when I was young, but now I'm watching myself like a hawk. I'm not going to let dishonesty creep up on me!

Sincerely yours,

Jerry



**S**O YOU'RE all agog over RADIO! You're beginning to listen with a sharper ear. You're becoming more critical of what you hear. You're watching the radio news and discovering programs you'd never heard of.

You're even thinking that it might be fun to try your own hand at radio.

Well, why not? Why shouldn't you take to the air—as writer, director, producer, actor, soundman, or engineer? It's being done by students all over the country, in large schools and small. Programs are being produced in classrooms and auditoriums, at local commercial stations and at school-owned stations. Teen-agers are broadcasting news, music, variety shows, dramatic programs, forums, documentaries, and quiz shows.

Let's look at the imaginary case of West High School in Midtown.

### First Breath of Air

At West High, it all started in a sophomore English class.

English 4-M had just finished a unit on radio, and when they turned to their next assignment—short stories—they decided it might be fun to combine these two topics. A small committee volunteered to write a radio script based on Edgar Allan Poe's famous story "The Cask of Amontillado."

After many revisions, based on suggestions of the entire class, the script was completed. Auditions were held and the class voted on the best candidate for each role. Miss Sklar was asked to direct; volunteer committees worked out sound effects and music.

When the show was finally produced, a closettree was used for the mike. The "orchestra" was a portable vic manned by two speedy disc jockeys. Miss Sklar cued the actors, soundmen, and musicians from her "control room" in the rear of the room. English 4-M had never heard a program which they enjoyed more than this one; and they covered themselves with honor when they were asked to "rebroadcast" their show for an assembly program.

### How the Workshop Worked

Other groups at West High caught the radio bug, too. History 6-L produced several shows based on the idea of the CBS program, *You Are There*. The Science Club decided to look into the engineering side of radio. The Current Events Club ran a series of forums modeled after ABC's *Town Meeting*. The *Western*, the weekly paper, ran a column reviewing radio programs.

The next term the Radio Workshop was added to the school's list of clubs. Miss Sklar and Mr. Honig acted as advisers and helped the members map out a program for the year. Where was the workshop heading? Everyone had a different idea about that, and the first



Shep in Saturday Evening Post  
"MEN! Do you want to be radioactive?  
That is, active in radio? If so..."

## Are You "Radioactive"?

meeting turned into a heated bull session. The members finally agreed on these points:

1. Every club member needed a clear overall picture of radio, even if he wanted to specialize in only one job.

2. The workshop would begin with two regular meetings every week. The first meeting would feature a guest speaker on some phase of radio: acting, directing, music, sound, writing, news reporting, announcing, documentaries, radio comedy, etc. (The local station and the radio department of a nearby university agreed to help conduct these guest sessions.)

3. The second weekly meeting would be a discussion and practice session devoted to further study of the previous speaker's topic.

4. As the group's understanding of radio techniques developed, it would form production groups to "broadcast" various types of shows.

### Station WEST

The following term, West High was "wired for sound." A public address system was installed and one of the classrooms was converted into a studio.

West High now runs two daily programs, both arranged by the workshop. One is aired to all homerooms before morning classes begin. It's a 10-minute news program which gives a brief headline summary—taken from the morning newspaper—as well as announcements and news of school activities.

The other show is on for 30 minutes during lunch hour. It features a different program each day. Mondays are devoted to music. On Tuesdays there's a variety show of skits, quizzes, and comedy routines. Wednesday is "Jane and Joe West" day—a dramatic serial which explores teen-age problems. Thursdays and Fridays are open house. Any class or club may apply for these openings and may use them for any

type of program: publicity stunts, round-tables, educational shows, dramas. The workshop helps plan their programs.

### Coming Attractions

But the "livewires" at West High still aren't satisfied with their radio activities. They're looking forward to bigger and better air waves.

What they want is a real "live" radio station over which they can broadcast to the community, as well as to the school. They hope that Midtown's Board of Education will soon make plans to apply for a license to construct and operate a city-wide school FM station.

Their chances are good, they feel. Midtown's three other high schools have been busy organizing their own radio workshops. Through the Citywide Student Council, West High students have begun a campaign to raise funds and increase public support for an educational FM station in Midtown.

How would Station WMID operate? Under the Board of Education's supervision, it would broadcast to the schools programs to tie in with various courses: dramatizations of novels; round-tables on books and current events; good music; spelling bees; career-guidance programs; interviews with local workers and businessmen; and many more.

Station WMID would be a community project. Many local groups would be asked to cooperate: the public library, the P.T.A., the Boy and Girl Scouts, the museums, the city government, the "Y's." Best of all, workshop students would have a hand in planning and producing these programs. They'd be getting valuable on-the-job experience and receiving class credit for their workshop activities—as well as having a wonderful time.

This is the sixth article in a series on "How to Choose Radio Programs." Next week: Radio in the classroom.

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**B**EFORE we make up our minds about whether we should rent a trailer or just take a tent with us on our camping trip," Lloyd Gray said, "why don't we write to the park to find out what facilities they have for trailers?"

"That's a good idea," John Polter agreed. "Let's find out if the camp's wired for electricity and how much it costs to park a trailer there for a week. Also, if there's good fishing—and a place to dance in the evening."

Here's Lloyd's letter of inquiry (request for information):

1901 Dunnica Street  
St. Louis 3, Missouri  
May 11, 1949

Camp Director  
Grand Haven State Park  
Grand Haven, Michigan

Dear Sir:

A buddy of mine by the name of Spike Nelson took a trip through Michigan last summer when he went to pick cherries in Traverse City—or maybe it was Petosky. Anyhow, Spike says that Grand Haven State Park is a good place to camp—good beach, swimming, and plenty of excitement.

Should we bring a trailer with us or just a tent? You see we plan to spend a week there the first week in July. Is the fishing good then? Do you charge? Is there some place where you can eat? Is the park right on Lake Michigan or is it on that other little lake? Can you rent a boat or a canoe by the hour? What about a fishing license?

Please write immediately and give me all of the details as I am interested. There will be four of us.

Yours truly,  
Lloyd Gray

You're right about one thing, Lloyd. If you want your summer vacation to work smoothly, you should make inquiries about the places you're planning to visit. But your batting average isn't good when it comes to writing a letter of inquiry. You'd better check that letter again!

### Make It Clear

Word your inquiry so clearly that even Mortimer Snerd would understand what you want to know! If your inquiry includes several points, paragraph each one or list them in numerical order.

The camp director is a busy man. He's not interested in Spike's trip to Michigan. Cross that out.

Let's start again.

1. Give the subject of your inquiry, either as a question or statement. How's this?

We are interested in the facilities you have for campers.

2. Explain who you are and why you're making the inquiry. You're four teen-age fellows who are looking for a reasonably-priced place on Lake Michi-

gan where you can camp during the first week in July. You'd like to do some swimming, fishing, and, if possible, canoeing. In the evening you'd like to dance.

3. Ask specific questions. To make it easier to answer these questions, number and paragraph each question. The first question can be an overall one—Will you kindly give us the following information about your park? Then ask if non-residents can use the park, if there's a parking lot for trailers, if there's a restaurant, if the swimming, fishing, etc., are good during the first week in July, and if there are facilities for dancing.

4. End your letter courteously. When you write a letter of inquiry, you're asking a favor of someone. However, it's not good form to use such old-fashioned expressions of gratitude as *Thanking you in advance, I remain...* Don't ask for the impossible, demanding that you receive an immediate answer. (Most business organizations make a policy of answering letters as soon as possible.) You should write your letter of inquiry far enough ahead of your vacation date so that the park authorities will have adequate time to reply before you need the information. However, you may say (in a separate paragraph): *I would appreciate an early reply.*

5. Enclose a stamped, self-addressed envelope of convenient, business size. Even better, enclose a stamp with one edge lightly stuck to the fold of your letter.

### Wind, Sand, and Stars

Here is an improved version of Lloyd's letter of inquiry. Note that it is organized so that the camp director will find it easy to answer.



This Week

"We don't know what we'd do without you, Miss Potter, but we're going to."



1901 Dunnica Street  
St. Louis 3, Missouri  
May 11, 1949

Camp Director  
Grand Haven State Park  
Grand Haven, Michigan

Dear Sir:

We are interested in the facilities you have for campers.

We are four teen-age fellows who are planning a vacation for the first week in July. We would like to go to some inexpensive place on Lake Michigan where we will find good swimming and fishing, and, if possible, canoeing. We would also like to dance in the evening.

Will you kindly give us the following information about your park?

1. Is it open to out-of-state residents?  
2. Is there a parking lot for trailers?  
A place for campers with tents? Is there a trailer lot wired for electricity? Is there a bath house? What is the charge for these facilities?

3. Is there a restaurant or luncheonette in the park?

4. Is the water warm enough early in July for swimming? Is there canoeing? Is the fishing good? Do campers need a license for fishing?

5. Is there a place where campers can dance in the evening?

I would appreciate an early reply.

Sincerely yours,  
Lloyd Gray

### Action, Please!

If you had your choice of spending your vacation at any camp, park, or summer resort, where would you go? Make a list of questions you'd like to ask about a place before you decided to go there. Then write a letter of inquiry to one or two places which seem intriguing to you. If there's a possibility that you might actually go there for a vacation, mail your letter.

Many summer resorts and state and national parks have opportunities for young people to do full- or part-time summer work. Such jobs include working in restaurants, ice cream bars, on the beach as life guards and clean-up workers, in amusement parks selling souvenirs, fish bait, etc. Girls often find employment taking care of children, cooking, and doing light housework.

If you're interested in any of these lines of work, write letters to Chambers of Commerce in resort towns or to directors of parks and ask about employment possibilities and addresses of possible employers. Then follow up these "leads" by writing to the employers suggested. (Include a self-addressed envelope for a reply.)



# Learn to Think...

## STRAIGHT

A MAN ran a hot dog stand on a street corner. Business was good; he was selling hot dogs as fast as he could cook them. One morning a passer-by stopped to talk to him.

"Why do you keep that gaily painted sign FRESH HOT DOGS over your stand?" the stranger asked. "Don't you know that the depression is here? Business is bad. No one is going to buy hot dogs."

"What's more," the stranger added, "you're wasting your breath by calling out so cheerily 'Buy a hot dog!' People can't afford hot dogs today."

"Is that a fact?" asked the hot-dog man seriously. When the stranger left, he took down his gaily painted sign.

The next time the stranger came by the hot dog stand, the owner peered out with a long face. "How right you were," he moaned. "The depression is here. Business is terrible. I've sold only half as many hot dogs as before."

The man who sold hot dogs hadn't thought for himself. He took a stranger's word that business was bad. He took a stranger's advice without even asking for good reasons.

Many people are trying to persuade you to do things. Look for reasons before you follow suggestions. You don't want to land in the position of the hot-dog seller who found himself doing something he wouldn't have done if he'd stopped to think.

The advice that you are most likely to swallow without stopping to think is that which is familiar or catchy—slogans, proverbs, and "wisdom in a nutshell." These are, therefore, useful tools of propagandists. If you're not alert, you may let such phrases do your thinking for you.

### Pete's Decision

"Jeepers!" Pete exclaimed to a couple of friends. "I'm knocking myself out trying to decide about summer jobs. I can have a job in a drug store but I have to say 'yes' or 'no' to it today."

"What's holding your tongue?" Phil spoke up. "Sounds first rate."

"Well, I think I also have a good chance to be a copy boy on a newspaper. Since I want to be a newspaperman, that would be a break. But I

won't know about that job for a week."

"A bird in the hand is worth two in the bush," Phil commented. "I'd take the job I was sure of."

"I guess you're right," Pete agreed.

"A proverb is the tinniest reason I ever heard for deciding about a job," Peg put in. "Proverbs aren't always true. The job Pete really wants may be worth waiting for. Maybe it'll be easier to get another drug store job than to get another chance at copy boy."

Peg was right enough about a proverb not being a good reason for doing something. When you first glance at a proverb you can see that it may be true in some cases. That makes it easy to jump to the conclusion that it applies in all cases. It hardly ever does.

The proverb *Speech is silver, silence is golden* is an example. If you're about to say something rash or unkind, this may be first-rate advice.

But can't you easily name ten cases in which you'd be better off if you talked than if you remained silent? Think of various other proverbs:

*Like father, like son.*

*All's fair in love and war.*

*Money is the root of all evil.*

Can you find one that you think *always* applies?

### Slogans Sell

If a saying or phrase is used to sell a certain idea or product, we call it a



Reamer Keller in Nation's Business

"Midnight Magic? Haven't you something earlier? I have to be home by 10 p. m."

slogan. Aren't these election slogans familiar?

*Don't place your bet on a losing horse.*

*Don't change horses in midstream.*

*Make the world safe for democracy.*

These slogans have influenced many people because they *sound* like good arguments. Put on your thinking cap and take a look at them.

Can you see that betting on a horse and voting for a candidate haven't enough in common to make a comparison logical? A person who bets on a horse is simply trying to guess the winner; he himself has nothing to do with making the horse win. The person who votes for a candidate shouldn't be trying to guess the winner; by voting he hopes to help his choice win.

As for changing horses in midstream, suppose a horse can't pull the load across? The only sensible thing to do would be to get another horse. This is one of many reasons why this slogan isn't as good an argument as it's often taken to be.

The slogan *make the world safe for democracy* urges something we'd all like to do; but because a person claims that this is his purpose doesn't necessarily mean that his plan will succeed or that it is a good one.

Advertisers of various products use slogans to state the opinion the advertiser would like you to have about his product.

### Wisdom in a Nutshell

It's easy to swallow ideas presented to you in neat little tablets. When a complicated idea is stated in a few brisk words, however, it is often oversimplified. It may be made into a generalization which is not true in some or many cases.

Take a look at the phrases below. Do you think any of them are *always* true or wise? If so, star them. If you think any are *usually* true or wise, circle them. If you think some are *most often* false or unwise, mark them with an "X."

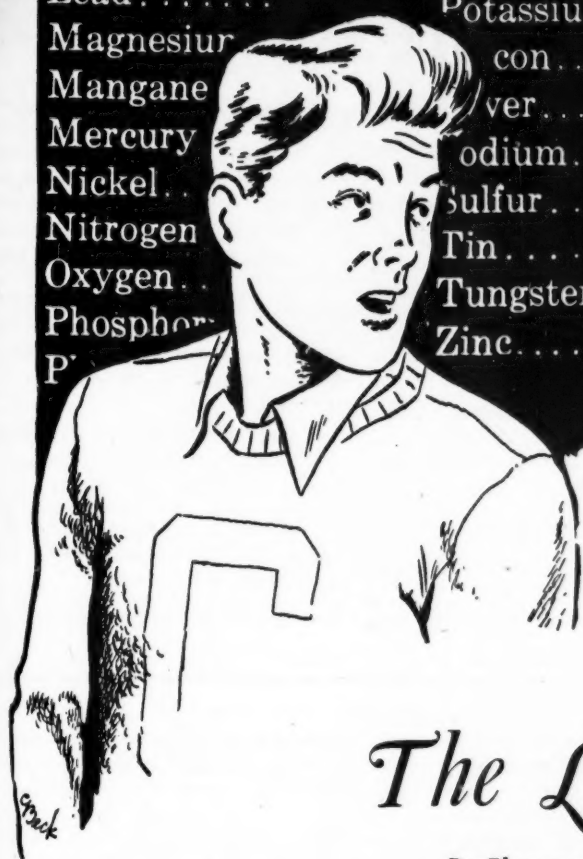
- All men are created equal.
- Avoid extremes.
- Discretion is the better part of valor.
- America for the Americans.
- Figures never lie.
- A hundred million people can't be wrong.
- Right is more precious than peace.
- The end justifies the means.
- Woman's place is in the home.
- Might is right.

A slogan, a proverb, or an idea may sound "catchy." But before letting it "catch you," think. How often is it true? Does it apply to *this* situation? Is it logical? Is it a good reason for you to do anything?

Lead.....  
Magnesium.....  
Manganese.....  
Mercury.....  
Nickel.....  
Nitrogen.....  
Oxygen.....  
Phosphorus.....  
P.....

Potassium K.....  
Sodium Na.....  
Sulfur S.....  
Tin Sn.....  
Tungsten W.....  
Zinc Zn.....

2.0  
10.5  
.97  
1.96  
7.3  
9.3  
7.1



# The Line

By Florence Hurwitz, 16  
Garfield High School, Seattle, Wash.

**The Commencement Dance was only a month away and  
Mary was looking for . . . guess what?**

"HEY, MOM," Mary called sleepily from under the covers. "What time is it?"  
"It's 7:30. Better get up."  
"O.K." Mary answered, turning over on her right side. It was probably only about seven. Mom was a terrible liar when it came to waking people up.  
"Mary! What are you doing?" came her mother's voice ten minutes later.  
"I'm tying my shoes," Mary lied, pulling the covers still farther over her head.  
"You're not fooling me, Mary Elizabeth Brewster! I want you down here in ten minutes."  
Mary jumped out of bed. After searching for her mules, but not finding them, she padded barefooted into the bathroom. Quickly she dabbed water on her face and then remembering, she calmly took a bar of scented soap and generously lathered her face and neck.

After all, this was to be a special day. Today she was going to start a campaign. The Commencement Dance was but a month away, and this was none too soon to begin "trapping some innocent male," as the girls called it.  
She patted her face dry with the blue and white towel, then gave her teeth a careful brushing.  
Walking back to her bedroom, she began rehearsing her part in the strategy she had so carefully planned the night before. She was going to trap Rob Miller into taking her to the dance.  
When she saw Rob in chemistry class today, she'd say, "Oh, Rob, what a perfectly gorgeous sweater! Cashmere?" She smiled to herself now. That would get him for sure. Rob had never owned a cashmere in his life, but there was such a thing as strategy. "Rob, do help me with this formula. I just can't get the thing." That was strategy, too. She

would say this with the smile which made her look innocent.  
She stood there, half-dressed, dreamily imagining herself looking at Rob.  
"Mary! What on earth are you doing? Breakfast is on the table."  
"What time is it?"  
"7:35."  
"How could it be? Ten minutes ago it was 7:30." Mary paused and then added, "O.K. Coming."  
She opened the closet door and reached for her skirt hanger. Taking her glen plaid from the clothespin fasteners, she slipped it quickly over her head. She grabbed her yellow sweater and donned it halfway down the stairs, buttoning it as she walked into the dining room.  
"Morning Mom, Dad, repulsive." This last referred to her ten-year-old brother, Marvin, who sat with his nose in his grapefruit. "What are you doing? The idea is to use your spoon," she told him coldly.  
"Lookin' for seeds. Gotta hand them in for part of my seed collection in science," he answered without concern.  
"It would be much easier to take them out with a spoon, dear," Mrs. Brewster advised.  
"I know it. More fun this way though," he replied blandly, not taking his eyes from the already mutilated fruit.  
"Cream in your coffee, dear?"  
"Mary, your mother is talking to you," her father reprimanded.  
"Huh? Oh, cream? No. No thanks." Turning to Marvin she said dreamily. "Oh, Marvin, what a perfectly gorgeous sweater! Cashmere?"  
"Huh?" The astonished boy blinked at his sister.  
"Oh, Marvin, you ruined it," Mary wailed.  
Marvin was at the age when his voice was anything but romantic. This was certainly no example of the reply she would get from Rob.  
"Mom, I'm not very hungry. Besides,"  
(Continued on page 26)



## Test Your READING SKILL

**M**ARY should never have started fooling around with "The Line" (page 13). She was bound to get herself tangled up with it.

It was too bad that Mary didn't have a chance to read "Play Ball" (page 6). Then she would have realized that lively, sincere conversation—and not a pre-fabricated line—was the key to an invitation for the Commencement Dance.

Let's check over Mary's mistakes, as described in the story; and then let's check on your reading of "Play Ball" by figuring out how Mary might have made the grade.

*Can you answer these questions without rereading the story?*

1. What was Mary "practicing" on her brother and Jan?

2. What grammatical error did Mary make which Jan corrected?

3. What did Jan do that caused Mary to criticize her for her lack of poise?

4. What did Mary do that caused Jan to criticize her for her lack of poise?

5. Why did Mary ask Rob to help her with her formula?

6. Did Mary understand Rob's explanation of the formula? Was she trying to understand it?

7. What upset Mary's plans to wangle a date with Rob for the dance?

8. What was Mary's reaction to this disappointing news?

### Play Ball, Mary!

*Read each statement and then choose the correct ending for it.*

1. When Rob was explaining the

chemical formula to Mary, she should have: (a) interrupted him to ask questions and make comments; (b) listened attentively to his entire explanation and then asked questions about anything that still puzzled her.

2. Mary would have been wiser if she had struck up a conversation with Rob: (a) between classes or in the cafeteria; (b) in some class where she was a star pupil, so she could impress him with her brightness.

3. Instead of trying to snare Mike with a line, Mary should have: (a) tried to enlist his sympathy by telling him what a pest her brother was; (b) started a conversation on the subject of sports or something she knew he was interested in.

4. Mary would have had a pleasanter relationship with Jan if, instead of arguing constantly with her, she had: (a) kept "mum" on her plan until she had worked it out successfully; (b) confided in Jan straightforwardly and asked for her suggestions.

**Answers in Teacher Edition**



## TIPS ON READING

**T**HERE'S no "Please Don't Touch!" sign on poetry. It isn't meant to be stared at and admired from a distance.

You're missing the fun of reading poetry if you merely *look* at the printed words on the page. To make poetry come to life, you should read it aloud. That's how you find the movement and meaning in it.

The movement in poetry comes from the *rhythm*—the rise and fall of the accents in each line. When a poem has a definite rhythm, you can easily beat time to it. Try reading aloud a verse like this one by Stephen Vincent Benet:

I have fallen in love with American names,  
The sharp names that never get fat,  
The snake-skin titles of mining-claims,  
The plumed war-bonnet of Medicine Hat,  
Tucson and Deadwood and Lost Mule Flat.

If you wanted to be technical about it, you'd say that that type of rhythm is *meter*. We say that lines have meter when there's a definite, regular beat to them. This is the kind of verse that we

usually find easiest to read when we first become interested in poetry. The swing of it carries us along smoothly.

Because of this, an interesting thing happens. We usually find that poems with this definite meter have a neat, trim look on the page. The lines are all about the same length—they must be, because they follow a regular pattern of beats. We find this type of poetry "easiest," so it's the type that we look for. We avoid poems with uneven lines because they don't look as if they'd "swing" for us.

But when we become more grown-up about poetry, we discover that it can have rhythm—balance and swing and accents—even if it doesn't have a definite, beating-time meter. By reading—and rereading—aloud, we find a wonderful rhythm to lines such as these by Walt Whitman:

The little one sleeps in its cradle,  
I lift the gauze and look a long time,  
and silently brush away flies with my hand.

There's another thing about such poetry that seems strange at first. Very often it doesn't rhyme. But when the strangeness of this wears off, we find that this kind of poetry actually becomes closer and more real to us. It's much more like our everyday conversation just because it doesn't fit into a strict pattern of rhyme and meter.

It's easier to imagine that the poet is

speaking to us when he writes as Robert Frost does in his opening lines of "Birches":

When I see birches bend to left and right  
Across the line of straighter darker trees,  
I like to think some boy's been swinging them.  
But swinging doesn't bend them down to stay.  
Ice-storms do that.

This sort of poetry is full of surprises. You're never sure whether the next line will be a "poetic" phrase, expressing a deep thought in unusual language, or whether the writer will use down-to-earth slang to tell you his idea.

As you read this stanza from Carl Sandburg's "The People, Yes" notice the interesting contrast between lines 4 and 5 and line 6:

The people will live on.  
The learning and blundering people will live on.  
They will be tricked and sold and again sold  
And go back to the nourishing earth for rootholds,  
The people so peculiar in renewal and comeback,  
You can't laugh off their capacity to take it.

Don't think you can "take in" poetry quickly by scanning the printed line. Read it aloud slowly and give it a chance to sink in.



May 15



# PRACTICE MAKES PERFECT



Vol. 6, No. 14, May 11, 1949

Name \_\_\_\_\_

Class \_\_\_\_\_

## Watch Your Language!

Which one of these sentences is correct?

1. One of these boys is my brother.
2. One of these boys are my brother.

You're right. Number 1 is the correct one.

Feeling a bit cocky now, flushed with success? Then try your hand at these two. Which one is correct?

1. There is five ways of getting to New Orleans.
2. There are five ways of getting to New Orleans.

Number 2 is your boy. Did you get it right? Good!

No holding you down now, eh? Let's see how you do on the next two.

1. The effects of the new law was clear to all the taxpayers.

2. The effects of the new law were clear to the taxpayers.

Number 2 again. Were you fooled?

No matter how well or how poorly you did on these questions, did you know *what* you were trying to do and *why*? Did you know that the trick in all those sentences was to get the *verb* to agree with the *subject*? Well, that's what you were trying to do when you picked either sentence 1 or sentence 2.

You know, of course, what the verb is. In the first group the verbs are *is* and *are*, in the second *is* and *are*, and in the third *was* and *were*. The subject of each sentence must agree with the verb in *number* and *person*. Let's just concentrate on *number* now.

*Number* tells us whether the subject (noun or pronoun) is *singular* or *plural*.

*Singular*—one—*car*.

*Plural*—more than one—*cars*.

Once you know the *number* of the subject, your worries are practically over.

A *singular* subject takes a *singular* verb.

A *plural* subject takes a *plural* verb.

Now let's take a look at a few sentences and see how this works.

1. Jack is here.

*Subject*: Jack—*singular*.

*Verb*: is—*singular*.

Any questions? Everybody get the point here? Let's move on then.

2. Jack and Jill are here.

*Subject*: Jack and Jill—*plural*. Remember? More than one.

This is called a *compound subject*. The word and tells the reader that you're adding two persons or things.

All clear so far? Let's keep going.

(Continued on page 16, column 1)

## Are You Spellbound?

We're off again after those *homonyms*. Just to be sure we all know what homonyms are, here goes. Homonyms are words that *sound* alike, but have *different* meanings and are generally *spelled differently*.

When we take up some of these homonyms, don't laugh if they look very simple. It's these innocent, baby-faced boys that are the real trouble makers.

### New—Knew

Remember now, no laughter from the cheap seats!

Ex.: I like Nelly's *new* hat.

Ex.: I never *knew* I could care for you.

### Threw—Through

Don't turn up your pretty nose, Miss!

Ex.: Jim *threw* the book out of the window.

Ex.: The book went *through* the window.

### Wait—Weight

It could happen to you, too!

Ex.: *Wait* for me until eight o'clock.

Ex.: His *weight* was 200 pounds.

### Aisle—Isle

Careful, now!

Ex.: The bride and groom walked up the church *aisle*.

Ex.: Soames was shipwrecked near a desert *isle*.

### Whether—Weather

These two literally mow 'em down!

Ex.: The *weather* has been very mild lately.

Ex.: I can't tell *whether* he wants to go or not.

### Forth—Fourth

Ex.: The soldiers went *forth* to battle the enemy.

Ex.: For the *fourth* time, I am asking you to leave.

### Current—Currant

Trouble ahead if you slip up on these!

Ex.: I like my mother's *currant* jelly.

Ex.: The river *current* was swift.

Ex.: The intelligent person keeps up with *current* events.

Ex.: Something was wrong with the electric *current*.

### Bear—Bare

Ex.: Never try to wrestle with a grizzly *bear*.

Ex.: The cupboard was *bare*, Mother Goose discovered.

(Continued on page 16, column 2)

(Continued from page 15, column 1)

3. Boys are generally better athletes than girls.

*Subject:* boys—plural—more than one.*Verb:* are—plural, too.

If you said *boys is*, you'd be using a plural subject with a singular verb. That would never do, would it?

Now look at this one:

4. Mother, Father, and Sister are here.

*Subject:* Mother, Father, and Sister—three of them. Count them. That makes the subject plural. It's our old friend, the compound subject. You're adding *Father* to *Mother* to *Sister* to get yourself a plural subject.

That's all we want to do today. If you've gotten this one point through your noggin, we'll be very happy. You should be, too.

*Singular* subject takes *singular* verb.

*Plural* subject takes *plural* verb.

Now a quizlet to see how well you've learned your lesson. You ought to get 100 per cent. Underline the word in parentheses that makes the sentence correct. Two points for each. Total, 20.

1. One of the hats (is, are) my sister's.
2. Molly and Jim (take, takes) too long getting ready.
3. There (is, are) several boys outside.
4. Where (is, are) your hat and coat?
5. Jane and her friends (is, are) coming with us.
6. Little boys (tear, tears) their clothes more often than little girls do.
7. A boy and a man (was, were) approaching the house.
8. Eating strawberries (make, makes) some people break out in a rash.
9. Some people (is, are) allergic to ice cream.
10. Your antics may (gets, get) you into trouble.

My score \_\_\_\_\_

### Catch That Error!

Three more good spellers have come up with a correction on our "spell-bound spelling" of the word *tougher* as *toughter* in our April 6 issue. They are Katherine Walchak of Manchester (Mich.) H. S., Catherine Girardeau of Henry Grady H. S., Atlanta, Ga., and Vernon Roe of Lincoln H. S., Hurley, Wisc.

Also, we have an interesting letter of correction from this threesome: Winthrop Benson, Bruce Bonnevier, and Andrew Chysanoski, all of Pontoosuc Junior High School, Pittsfield, Mass. They object to our use of "kids" and "He's got the most." Their corrections: *children* instead of kids and *He has the most* instead of *He's got the most*.

On the latter we'll agree that *has* is much better than *has got*, although many authorities now say that *has got* is acceptable English.

However, we'll have to defend our use of *kids* as good colloquial (that is, conversational) English. (Ask Mr. Webster!) And we believe that most of our readers like our writing in a conversational style. Are we right, kids?

(Continued from page 15, column 2)

### Guest—Guessed

*Ex.:* The test was so difficult that I had to *guess* at most of the answers.

*Ex.:* Tomorrow I shall be the Mayor's *guest*.

### Cell—Sell

*Ex.:* The prisoner escaped from his *cell*.

*Ex.:* This battery has one *cell*.

*Ex.:* *Sell* all your stocks today.

Underline the misspelled word in each of the following sentences and spell it correctly in the space following the sentence. If there are no errors, mark the sentence C. Two points for each. Total, 30.

1. The knew coach looks good to me.

2. Joe Louis is threw with boxing.

3. Weight for the wagon.

4. There in the isle stood the minister.

5. "Stormy whether" is the forecast for today.

6. Send for the boy in the forth row.

7. McCallister through Hickey for a loss.

8. We give honest wait.

9. The ship landed at the Aisle of Wight.

10. My favorite dish is current jelly.

11. Have you ever seen a bare run?

12. I will cell this book when I'm ready.

13. The currant scene is very confusing.

14. He didn't even have the bear necessities of life.

15. Have you guest the answers yet?

My score \_\_\_\_\_

## Surprise Endings

When you want to show that you are talking about only one thing or person, you use the *singular*:

man dog house wolf

When you're talking about *more than one* person or thing, you use the *plural*:

men dogs houses wolves

That's pretty simple, isn't it? Singular = one. Plural = more than one. But how do you know whether to say *wolfs* or *wolves*, *mans* or *mens*? Which is correct? Of course, in the case of these two words, you know the answer. But how about others? Do you just guess, trusting to luck? Or do you have something better to guide you?

This week and next, we're going to take up a number of rules that ought to help you in finding your way around plurals. Let's go!

1. Most nouns form their plurals by adding *s* to the singular. Examples:

| Singular | Plural  |
|----------|---------|
| boy      | boys    |
| street   | streets |
| ocean    | oceans  |

2. Most nouns ending in *ch*, *s*, *x*, *z* add *es* to the singular to form the plural. Examples:

| Singular | Plural   |
|----------|----------|
| church   | churches |
| box      | boxes    |
| waltz    | waltzes  |

3. Some few nouns add *en* to the singular to form the plural—or they change the vowel. Examples:

| Singular | Plural |
|----------|--------|
| ox       | oxen   |
| tooth    | teeth  |
| louse    | lice   |

4. Nouns that end in *y* form their plurals in two different ways:

a. When a *consonant* (b, c, d, f, g, k, etc.) comes before the *y*, change *y* to *i* and add *es*:

(1) lady—consonant *d* comes before *y*.

(2) Change *y* to *i* and add *es*: lady + *es* = ladies

Here are some more examples:

| Singular | Plural   |
|----------|----------|
| fly      | flies    |
| treaty   | treaties |

b. When a *vowel* (a, e, i, o, u) comes before the *y* just add *s*:

(1) play—vowel *a* before *y*.

(2) plays—add *s*.

Simple, isn't it? Here are two examples:

| Singular | Plural  |
|----------|---------|
| monkey   | monkeys |
| valley   | valleys |

(Continued on page 18, column 1)



## HOW'S THAT AGAIN?

By SLIM SYNTAX

I have noticed in my reading that the use of the articles *a* and *an* vary in occurrence before the consonant *h*. Would you please give me a rule to follow?

Examples of this situation are:

*an habitual procedure*

*a humble existence*

*an humble existence*

Jack Campbell, Pratt (Kansas) H. S.

The best rule for you to follow is this:

1. Use *a* before words beginning with a *consonant*. When the word begins with *h* and you sound the *h*, use *a*.

2. Use *an* before words beginning with a *vowel*. When the word begins with *h* and the *h* is silent, use *an*.

You will still find *an habitual procedure* and *an humble existence*. The modern tendency, however, is not to use *an* with these words unless you say "an abitunal" and "an umble existence."

• • •

Please tell me whether a singular or a plural verb should be used with such words as "personnel" and "number."

Is it correct to say, "The personnel *are* leaving the building"?

Carol Cobb, San Diego (Calif.) H. S.

It all depends on what you are trying to say. For example, if you are thinking of *number* as a single thing, you use the singular:

Ex.: The *number* of men is larger than the *number* of women.

You are using *number* here as a *single quantity*. You aren't thinking of the *individual* men but *all* of them taken together. That constitutes their *number*.

In this next sentence, we're using *number* in a *different* sense:

*A number* of men are being chosen.

*Number* here means more than one. You aren't giving the exact number, but it's clear that you are referring to more than one individual. Therefore, you use a plural verb.

The same holds for *personnel*. "The *personnel are* leaving the building" is correct.

But in this sentence *personnel* is considered a unit:

The *personnel* of this office is far above the average.

• • •

In the March 16 issue of *Practical English* in the article "Big Deal" by Ann White, this was printed: "... Eat generous servings of a protein (meat, fish, or egg sandwich fillings); vegetables (or both) and milk." I would like to know what is referred to by (or both).

Peggy B., John Simpson Jr. H. S., Mansfield, Ohio

Thank you, Peggy, for calling to our attention a very confusing sentence. It should have read: "Eat generous servings of a protein (meat, fish, or egg sandwich fillings); fruit or vegetable (or both), and milk."



(Continued from page 17, column 1)

5. Nouns that end in *f* and *fe* form their plurals in two ways.

a. They change the *f* or *fe* to *ves*. Examples:

| Singular | Plural  |
|----------|---------|
| calf     | calves  |
| half     | halves  |
| leaf     | leaves  |
| loaf     | loaves  |
| shelf    | shelves |
| thief    | thieves |
| wolf     | wolves  |
| life     | lives   |

b. They add *s* to the singular. Examples:

| Singular | Plural  |
|----------|---------|
| belief   | beliefs |
| cliff    | cliffs  |
| proof    | proofs  |
| roof     | roofs   |
| reef     | reefs   |

You'd do well to go over both these lists carefully.

In the following sentences, change all the italicized words to the plural form—and don't forget to change the *verb* too, where necessary. Also, cross out unnecessary articles (*a*, *an*) when you make the change. Three points for each. Total, 50.

1. The *smell* in the air made me think of spring.

2. Mother whipped up a *batch* of pancakes.

3. Take *this box* to the corner.

4. I like the American *waltz* better than the European.

5. The *ox* is a faithful *beast*.

6. The *mouse* was caught in the trap.

7. The *enemy* was defeated.

8. Look out for the dark *alley*.

9. The *life* of a *calf* is not long.

10. In the Middle Ages, the *serf* was a *slave*.

My score \_\_\_\_\_

My total score \_\_\_\_\_

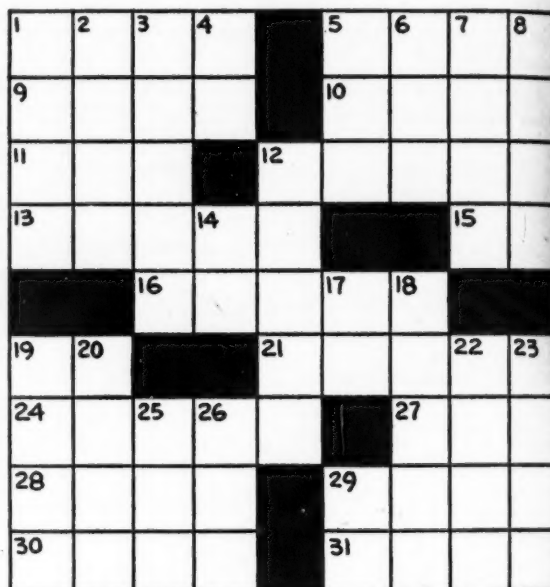
Answers in Teacher Edition

## The "All-American"

There's a popular television quiz program called *Americana*, on which the guests are asked to answer questions about American legends, history, literature, etc.

If you were invited to visit this show, how good a score would you roll up? Test yourself on the "Americana" puzzle featured here. Count 3 points for each of the 36 definitions. Total, 108.

The answers appear in the Teacher Edition this week. Next week you'll find them on this page.



### ACROSS

- "We shall nobly save or meanly lose the last, — hope of earth"—Lincoln.
- "... but one — to lose for my country"—Hale.
- Bismarck's first name.
- Pertaining to the mouth.
- "Liberty and Union, now and forever, — and inseparable"—D. Webster.
- "Sail on, O Ship of —"—H. W. Longfellow.
- Unit of weight for gems.
- Prefix meaning "out of," as in —stasy.
- Approaches.
- "— the people, by the people, for the people."
- Rocks lying near shore.
- "These are the times that try men's —"—Paine.
- To compete, to rival.
- Ancient string instrument.
- "Ay, — her tattered ensign down!"—Holmes.
- Metallic rocks.
- Prefix meaning "before," as in —cedent.

### DOWN

- Volume, novel, text.
- Mountain in Sicily.
- "... On a — and rock-bound coast."
- Homonym for "two," "too."
- His wife looked back and became a pillar of salt.
- "First in war, first in peace"—his first name?
- "The — of a nation was riding that night"—Longfellow's "Paul Revere."
- Electricity (*abbrev.*).
- "Whose broad stripes and bright —"
- Pen name of Irish poet, George Russell.
- Prefix meaning "again."
- "Four score and — years ago..."—Lincoln.
- Capital of Norway.
- The — Freedoms.
- A decree.
- Withered (*poetic*).
- American Indian tribe.
- *Miserables* by Hugo.
- Tantalum (*abbrev.*).

My score \_\_\_\_\_

May 11

**Does your daughter  
write with one hand  
... or two?**



### Is school work a never-ending struggle?

Is it a fight with one hand figuratively tied behind her?

So often the difference between poor marks and good ones is a portable typewriter. So often quick thinking calls for writing with two hands.

A typewriter removes the barrier between thought and expression. For typing is thought-writing—speedy, effortless, fluid.

For her own sake—for better marks and greater self-confidence—provide your child with a portable typewriter. *But provide her with the best!*

### She'll want the new Royal Portable

Most teen-agers do. Surveys show that boys and girls of high school age would rather have a Royal than any other portable. Just compare the new Royal Portable with any other—feature for feature—and you'll see why:

**Royal has Finger-Flow Keys!** Keys shaped to the contour of the finger tips—giving more clearance between rows of keys, making for easier, faster, more accurate typing!

**Royal has an "office typewriter" keyboard!** The keyboard's identical in size and slope with that of an office type-

writer. Controls are the same, too. Truly, it's the standard typewriter in portable size!

**Royal has Speed Spacer!** A new space bar built right into the typewriter's frame. Scientifically placed so that the thumb can't miss it!

**Royal has streamlined beauty!** There's a modern, years-ahead look to the new Royal—a completely new design. Sturdy new beauty that's designed to withstand years of rugged treatment.

**You get "Magic" Margin, too!** Along with all the great new typing features goes famous "Magic" Margin—the exclusive Royal convenience that sets margins in a split-second! And there are scores of other time-saving, work-saving features!

What other portable typewriter offers all this? See the new Royal at your dealer's. Learn how easy it is to own one. Two models: Quiet De Luxe and Arrow.



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### Best

## Good

# Save Your Money

**S**URE, YOU KNOW about the Magna Charta. Old King John or somebody signed some kind of paper, and that was the beginning of democratic government.

But did you know that the Magna Charta, for all the influence it has had on our history, was not in itself a document that guaranteed new rights to the common people—but a paper designed to benefit exclusively the barons of England?

How come we're so enlightened? Well, as a matter of fact, we were there when the Magna Charta was signed—figuratively speaking, that is. We've been listening to two exciting new Columbia albums entitled *You Are There*, ###.

The albums are recordings of two CBS scripts (see *CBS Makes History*, p. 22). For *You Are There's* disc debut, CBS has chosen "The Signing of the Magna Charta" and "The Battle of Gettysburg."

In the first album, CBS news analysts take you to Runnymede, England on June 19, 1215. You hear sounds of horses galloping across a meadow, of knights calling to their squires. CBS commentator John Daly describes the barons' camp and the heavily-armored knights, spoiling for a fight. Daly and Ken Roberts wander among the assembled crowd with their mikes, interviewing spectators and barons. Don Hollenbeck, broadcasting from Windsor Castle, reports the departure of King John for Runnymede. This is history in the making!

The second album takes you to Gettysburg on July 3, 1863. All your life you have known that the North decisively defeated the South on this historic battlefield. Now, for the first time, you stand tensely among Union and Confederate soldiers, not knowing how the battle will end. You only know that the odds are against the North, and that the fate of the nation hangs in the balance.

We think you and your family will find these recordings thrilling and memorable. And they would be an excellent gift for a class or club to leave to their school. Each album of shellac records costs \$3.95. Both scripts are on one Columbia LP record—\$4.85.

## POPULAR

### *South Pacific Hits* (RCA Victor). Al Goodman's Orch. This 12-inch contains six of the hit tunes

from the new Rodgers-Hammerstein musical that's the toast of Broadway. These selections from the score—"Some Enchanted Evening," "I'm Gonna Wash That Man Right Out-A My Hair," "Loveliness of Evening," "Bali Ha'i," "A Wonderful Guy," and "Younger Than Springtime"—are mighty lyrical. We suspect you'll be hearing and liking them for months to come. Goodman's treatment is straight orchestral—no lyrics.

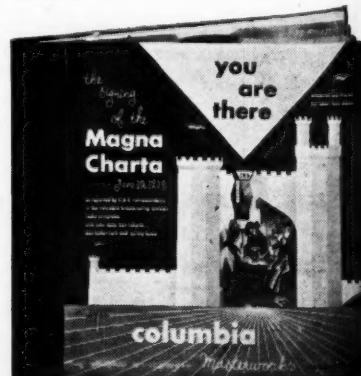
## *Younger Than Springtime* and *This Nearly Was Mine*; # *If I Could Be with You* and *A Million Miles Away* (RCA Victor). Bill Lawrence. Four pleasant ballads (the first two from *South Pacific*) sung by an up-and-coming baritone whom we predict will be on top of your hit parade in a year. Although Bill has barely been "discovered," a surprising number of our readers voted him their favorite singer in our "Jam Session" poll last month.

## *The Cock-Eyed Optimist* and *Happy Talk* (RCA Victor) Eve Young. Two bright, brisk-rhythmed items from *South Pacific*—both happy talk.

# *Bali Ha'i* and *Some Enchanted Evening* (Columbia). Frank Sinatra. Frank drags these two *South Pacific* ballads and makes them sound unusually dull.

## CLASSICAL

### *Ravel's Mother Goose Suite* (RCA Victor). Serge Koussevitzky conducts the Boston Symphony. Here is some of the most delicately beautiful music the "Bolero Man" ever wrote. The *Suite* is composed of selections based on five well-known folk tales. As Ravel originally composed this music as a four-handed piano duet for children, it has great simplicity. You hear it here in a sensitively orchestrated form.





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**GROUP CLASSIFICATIONS:** Group I: Students in Grades 7 and 8 whether in an elementary, junior, or general four-year high school. Group II: Students in Grades 9 and 10 who receive instruction for less than 10 clock hours per week in industrial arts. Group III: Students in Grades 11 and 12 who receive instruction for less than 10 clock hours per week in industrial arts. Group IV: Students in vocational, trade and industrial, and technical high schools who spend 10 or more clock hours per week in shop, laboratory, or drawing room receiving instructions in the subject represented by the entry.

**PRIZES**—Wrought Aluminum: Prizes for Groups I, II, and III. First, \$50; second, \$25; third, \$10; six honorable mentions of \$5 each, for each group. Cast Aluminum: Prizes for Groups II, III, and IV. First, \$50; second, \$25; third, \$10; six honorable mentions of \$5 each, for each group. Teachers, for rules, write to: SCHOLASTIC ARTS AWARDS, 220 East 42nd Street, New York 17, New York.

# ALCOA FIRST IN ALUMINUM





CBS

Robert Shayon (left) scours old newspapers for forgotten facts on Lincoln's assassination.

# CBS makes History

**R**OBERT LEWIS SHAYON was already a young CBS writer-director-producer with a reputation for turning out dramatic documentaries when he ran into Goodman Ace (of *Mr. Ace and Jane*) one day.

"Why not," Ace mused to Shayon, "put a mike at the signing of the Declaration of Independence?"

"You mean present an historical event as if it were actually happening?" Shayon was quickly enthusiastic. And that was the beginning of *You Are There*, one of the most exciting programs on the air today (CBS, Sun., 2:30 EDT).

*You Are There* re-enacts dramatic moments in history and uses the device of having CBS news commentators give on-the-spot reports of these events. The effect is to make radio listeners feel that they are there—at the fall of Troy or at the assassination of Lincoln. The radio audience is permitted to see these events as they must have appeared to the people who lived through them.

As producer and director of *You Are There*, Robert L. Shayon's fan mail these days contains hundreds of letters like the one from the grateful parents of a teen-age boy who had always hated history—but now, according to his parents, skips baseball practice to listen to *You Are There*. Enthusiastic teachers write demanding to know where they can get recordings of *You Are There* scripts (see "Sharps and Flats"). And some young listeners are so violent in their appreciation as to suggest that all history books should be burned, that they'll take their history Shayon-style, please.

When we dropped into Shayon's office to talk with the fellow who makes history as exciting as a World Series opening, we found a dark-haired, keen-eyed fellow, surrounded by a stack of books on polar explorations.

"We're about to discover the North Pole," Shayon grinned.

Though he claims to have been not much of a student back at Thomas Jefferson High, in Brooklyn, Shayon

admits that history has always fascinated him.

"I've always been impressed with the absolute absence of a dead past," Shayon says. "All of the great events of history have universal meanings. Too often history is presented to young people as a special collection of dates and facts. I'd like to inspire people to think out the motives of historical figures. Human motives and relationships are the same in all eras."

"Take the Pilgrims," Shayon suggested. "Frequently, we think of the Pilgrims as courageous, noble pioneers. Actually, the Pilgrims were a bunch of folk who were kicked from pillar to post in their native land and had no place to go. Their story is the 'displaced persons' story of another era."

To qualify for the Shayon treatment, an historical event must be dramatic, and it must have a meaning that is timeless.

"To me, the importance of Columbus is *not* that he discovered America," Shayon said, "but that his voyage represented a triumph of imagination over traditional ways of thinking."

Shayon collaborates with script writers Irve Tunick and Michael Sklar on many *You Are There* scripts. The research for each show is strenuous. Shayon won't reproduce an historical event unless he has enough documentary proof to make his show accurate. "I like to point out some of the meanings of history," Shayon smiled. "But I won't *invent* history."

"We have to watch like hawks to see that we don't pull any boners," Shayon said. "When we were doing the storming of the Bastille, I thought the *Marseillaise* would be wonderful windup music. But at dress rehearsal, someone pointed out that the *Marseillaise* wasn't written until three years later. We couldn't use it."

"Listeners have asked me why I haven't done the Boston Tea Party," Shayon continued. "Well, that was a very dramatic affair—but it was supposed to be a *secret* raid. Wouldn't it be ridiculous to have CBS commenta-

tors on hand to broadcast a secret raid? The battle of New Orleans presents the same kind of problem. The battle was fought 18 days after the treaty was signed—because there were no communications to let the soldiers know the war was over. If we injected the idea of radio communication into the story, it would confuse everything."

"We decided when we started our series," Shayon told us, "that we would allow ourselves poetic license in permitting CBS commentators to leap over the centuries with their mikes to land at the time and place where history was being made. But we try to avoid radio as a means of communication in the story itself. CBS can be at Caesar's side as he makes a speech—but we don't let Caesar speak directly to the radio audience. We want our picture of Caesar's time to be authentic."

"It's hard to do incidents that took place in the Middle Ages, because so few records were kept," Shayon said, "and dramatizing recent historical events presents another problem."

"If we were to broadcast the outbreak of World War I, we would start another 'Men from Mars' panic," Shayon explained. "The style of our program is so realistic. Our commentators report an incident as if it were just happening. If people were to tune into the middle of a show and hear that the Archduke of Austria had been shot and that war had been declared, we might start another war—because Austria is still in the news today."

"Even when we did the Burr-Hamilton duel," Shayon told us, "a California woman telephoned hysterically to ask, 'What's all this about the Secretary of State being shot?'"

"And the fall of Pompeii was worse," Shayon recollected. "Although I had our commentators saying every other breath that this was Pompeii, 79 A. D., the minute people heard that Vesuvius was erupting, they didn't stop to listen to dates. Switchboards were jammed with calls from people who had relatives near Vesuvius."

As one talks with Shayon, he vaults breezily back and forth between centuries, mentioning something Socrates said, something Mary Queen of Scots did, or Alexander the Great's theories of government. One gets the impression that he doesn't quite know which century he's living in, that Mary Queen of Scots is a girl he's just had lunch with, and that Socrates and Alexander are casual acquaintances.

As Shayon says—to him, there is no such thing as a "dead past."

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# BOY dates GIRL

by Gay Head

SOME BOYS can't dance. Some boys won't dance. Yet our readers voted dancing as their favorite entertainment in our "Jam Session" poll last month. What'll we do about these so-and-sos who are straying from our "party" line? Well, for one thing, we'll talk over the problem and try to find out why the rebels figure the light fantastic is strictly for Fred Astaire.

*Q. What does a boy do if he doesn't dance? I get along with girls fine, but because I don't dance, they won't "go steady." A dance is held in our town about once a week. This month we're having a Junior-Senior Prom at school, and because I'm not going, all the girls think I'm poison. But I just can't see dancing.*

A. We've discovered that the boys who are most violent in their dislike of dancing are often those boys who have never learned to dance well. Most of us enjoy doing anything we can do with a reasonable amount of skill.

Don't you know boys who claim they "hate" girls—merely because they've never learned to carry on a conversation with girls? Don't you know girls who claim that watching baseball games "bores them stiff"—obviously because they don't know the difference between a fly and foul?

It's human nature for someone to pretend he dislikes something at which he lacks skill or "know-how." But it's also an immature person who absolutely refuses to participate in any activities at which he can't shine.

We'd be the last to say that dancing is the most essential skill for making friends and influencing girls in high school. So would most girls! But high school boys and girls alike agree that a dance is a slick way of getting together with the crowd for a pleasant evening.

As long as dances are the backbone of the social life in your high school or your town, you'll miss a lot of fun if you persist in the Big Boycott.

The boys who are popular with girls are those who are willing to do what the crowd wants to do *some* of the time—as long as what the crowd proposes doesn't run counter to the boys' ideas of right and wrong.

Most girls will understand if you don't want to go to a dance every Friday night. But if you refuse to go to the one big school dance of the year, we don't blame them for looking for an-

other escort. What girl wants to sit at home—or even go bowling—on the night when all her friends are promenading? You'd have to be Monty Clift, Bill Lawrence, and Arthur Godfrey all rolled into one to make a girl turn up her nose at gardenias, soft lights, and a band playing *Younger Than Springtime*. Why do you think a girl has a formal in her closet if it's not for the Junior-Senior Prom?

How about you? Do you enjoy dating girls who *never* want to do what you like to do? Maybe you're a baseball fan. How do you feel about a girl who "can't see" baseball and wouldn't go to a ball game with you—even if it were the World Series play-offs? Wouldn't you figure she was being just plain stubborn? If you liked her a lot, wouldn't you be tempted to try to persuade her that if she saw a few games, she might actually begin to enjoy the sport? And if she was too prejudiced to give the



Dancing is fun—when you know how.

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game a chance, wouldn't you shop around for another girl, who—even if she didn't think DiMaggio was the greatest thing since Galahad—enjoyed going to games with you and sharing your enthusiasm?

A considerate boy makes an effort to consult a girl's preference in entertainment occasionally. If Molly goes ice-skating with you all winter, maybe you owe her a few twirls at the Junior-Senior Prom, comes spring.

If you twirl like a giraffe, work in a few practice sessions between now and the prom. That's what sisters are for! If you haven't a sister, Molly will probably be willing to tutor you.

And don't be too sure you're doing Molly a big favor by brushing up on your fox trot. The day a bright little blonde beams up at you and says, "Gee, it's fun to dance with you," we have a hunch you'll think dancing is fun, too.

**Q.** I go with a boy who has very nice manners and is very talented in music. But Ken is extremely shy. He doesn't dance, and he hangs in the background at parties—because he's afraid people will laugh at him. What can I do to help him overcome his timidity?

**A.** You can't push Ken into the middle of the dance floor or into being the "life of the party." But you can help him acquire confidence in himself.

Play up Ken's special abilities. Your interest in his music can make him feel that he is an interesting person. Build up Ken to your friends, too. When you hear Marianna talking about a Gershwin tune at a party, give Ken a plug as the best Gershwin interpreter you know. Maybe you can lure Ken over to the piano to play *Rhapsody in Blue* for you and Marianna. Once Ken begins playing, others may drift over to the piano and like what they hear.

You might also try inviting Ken to your home for casual evening dates, when your brother or sister is entertaining a date at home—or when you have invited over another couple who are good friends of yours. Informal gatherings in homelike surroundings where Ken knows everybody will accustom him to relaxing with people.

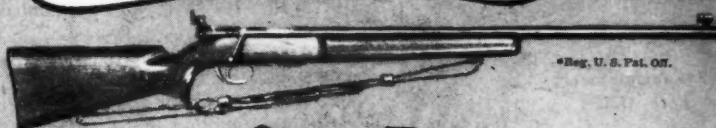
Plan something active like making fudge or popcorn, so Ken will be too busy to be shy. Or drag out a stack of records and let Ken act as disc-jock, since his specialty is music. It's not hard to jump from discussing a boogie-beat to dancing to a boogie-beat. Easy does it. Make Ken a breezy offer—if he'll show you how to knock out a b-b on the piano, you'll show him how to dance to same. In your living room where there aren't a lot of people around, Ken may find that walking in time to music isn't quite as terrifying as walking a tightrope.

# Bob & Bill

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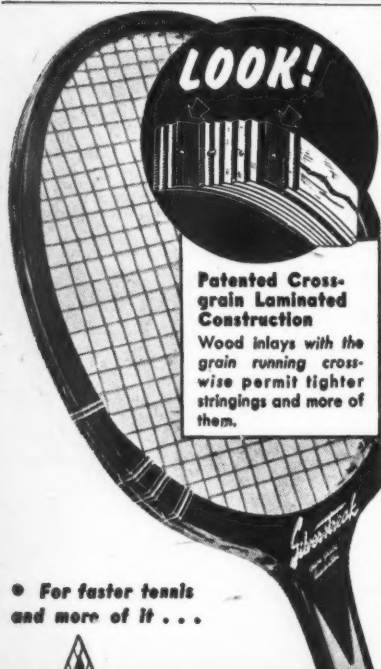
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## The Line

(Continued from page 13)

I've got to be at school early this morning. May I leave?" she asked hopefully.

Mrs. Brewster looked to her husband for approval and, seeing his assent, nodded her head.

"Thanks, gotta dash. 'Bye all," Mary called over her shoulder.

Grabbing her worn notebook and red topper, she started to rush out the door and then, remembering the necessity for poise in her campaign, she slowed down and gracefully descended the stairs.

"Hey, Mary, wait a sec!" a familiar voice called. She turned and saw Janice Clark running toward her, her hair flying in all directions.

"Oh, Jan," she scolded, "you don't know how childish you look dashing down the street. Really, I should think that my bosomest companion would have a little more poise."

"Huh?" Jan asked, raising her eyebrows querulously.

"Honest to goodness, if one more person says that to me today, I think I'll croak them," Mary said in an angry tone.

"Well, Miss 'Adult,' I can tell you a thing or two. In the first place, poised people don't 'croak,' they *reprimand*. In the second place, you won't 'croak' them, you'll 'croak' him," Jan said with a tone of sarcasm.

"Oh, you say—I mean, you exasperate me." Mary caught herself in time. "Say, what's gotten into you? Oh, no, it couldn't be—"

"Couldn't be what?"

"Mary, it couldn't be that witch hazel I told you to put on your face to clear up the blotches. Or could it?" Jan looked concerned.

"Oh, for gosh sakes, Jan. Honestly, sometimes—" her voice trailed off slowly and for a while she was silent. Suddenly she blurted out, "Now, don't think I'm crazy, but can I practice on you? Don't ask me why. Just say yes."

"Practice what?" Jan asked suspiciously, shifting her notebook to her right side.

"Well, it's sort of a campaign speech."

"A campaign speech? For what? Elections aren't until next year."

"Will you listen?" Mary asked impatiently, ignoring the questions.

"O.K., I'll listen, but the things I get myself into beat me. Well, shoot."

"Do help me with this problem," Mary began.

"O.K. What problem?" Jan asked. "But I thought you wanted to rehearse that speech?"

"Now you've spoiled the whole thing," Mary said in annoyance. "Well,

forget it now. How does my hair look?"

Without waiting for an answer, Mary took her pink comb and mirror from her wallet, after putting her books down on the stone steps of the home they were passing.

"But, Mary, *here?* In the street? That surely isn't poise in my language. Besides, stupid, it's late."

"But today's different," was the soft reply.

Shaking her hair, Jan tapped her toe impatiently on the cement and said, "Gee, you've really got it bad. In health ed. they say we should feel sorry for kids like you. Something about lack of mental development, due to lack of proper nutrition."

"Don't be silly," Mary answered, opening a bobby pin with her teeth. She pinned a side curl and then bent down, picked up her books, and put her hand on Jan's arm to signify that she was ready.

"Mary," Jan fairly screamed, "your nails!"

"That, my dear Jan, is where you are wrong."

"What do you mean 'wrong'?" Jan asked suspiciously.

"Simply that they are *not* my nails," Mary replied with a patient sigh. "I bought them."

"Bought them? Whatever for?" Jan wrinkled her eyebrows.

"Why do girls usually buy false nails?" Mary inquired coolly and with evident annoyance.

"I don't know. Why do they?"

"Jan, did I ever tell you that you make me nervous?"

"No."

"Well, you do," Mary said with a wry face. After a pause she said, "Well, aren't you going to ask me what this is all about?"

"Nope. Not interested," Jan snapped.

"Oh, you're just saying that. If you really want to know—" Mary's voice trailed off coyly.

"O.K. I know you're dying to tell me, so spill it."

"Well, I'm going to go to the Commencement Dance with Rob if it kills me," Mary said.

"Rob Miller?" Jan squeaked. "It probably will," she added.

"What probably will?"

"The effort," Jan explained patiently. The two girls walked up the steps of the brick school building on which the name Stevens High School was printed in large letters over the doorway. They chorused a "Hi, kids," as they entered the crowded locker rows.

"Hey, did you lock the door?" someone shouted above the heads of the pushing girls. "Grab my books before they drop and get me my chemistry book out of here, will you?" "Ouch, you caught my hand in the door!"

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careful when you open the door so that everything won't fall out." This last warning was given too late, for a tennis ball had already made its way down from the shelf and bounced happily on its owner's head.

Ignoring these familiar sounds, Mary and Jan pushed their way through the crowd and to their locker. As if a great battle had been won, Jan stuck the key in the lock triumphantly and opened the door. She reached down and picked up her worn geometry book, hung her coat and kerchief on the hook, and stood back to wait for Mary.

Mary stood on tiptoes to reach the top shelf from which she pulled down a ragged-edged envelope. "Hey, what's this?" she asked in a puzzled tone. "A letter to Margy Street in Vancouver," she answered her own question.

"To Margy? Golly, I put that up there so I wouldn't forget to mail it!" Jan said angrily. Then suddenly she laughed. "No wonder I haven't had an answer from Margy in so long. Here I was, getting mad, too," Jan grinned. It was then that the bell rang.

"Come on, Jan," Mary urged. "What are you reading?"

"My letter to Margy. Gee, I've written some awfully stupid things in my life."

"Come on, we'll be late, as usual."

"Yah," Jan answered absently, reading and walking at the same time.

The chemistry class was just down the hall. Jan, through reading at last, strode into the room confidently and Mary had just begun to follow her at the same pace when suddenly she gasped, "Oh, golly, I completely forgot!"

"Forgot what, Mary?" Jan turned to ask.

"My speech."

"Well, isn't that too bad," Jan said sarcastically.

"But you don't understand," Mary wailed. "It starts right now."

Jan shot a pained expression in Mary's direction and walked to her seat. She put her books on the empty seat next to her and rested her long legs on the empty seat in front of her.

Mary finally crossed the room to where Jan was sitting. "Put 'em down, Jan. Put 'em down."

"Huh? Yah, yah, sure," Jan consented, taking her books from their resting place and putting them on the floor.

"No, stupid, your legs. You don't make a pretty picture, if you want my frank opinion."

"Why I give into every crazy thing you dream up is beyond me," Jan muttered with a sigh.

In annoyance, Mary left Jan and went to her own seat across the room. She looked around and saw Rob stand-

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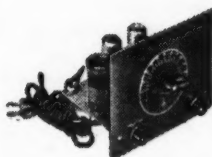
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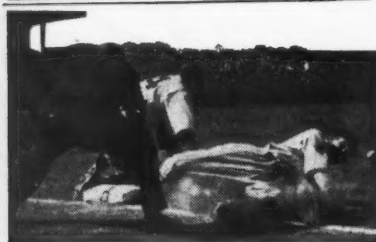
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# LISTEN!

ing talking to Jess Bryant, senior class president, by the door. She opened her chemistry book to the chapter on compounds and once again began rehearsing the "line" for Rob.

The last bell rang as the students shuffled to their seats. Rob, not realizing the welcome awaiting him, stopped to slap one classmate on the back and share a joke with another.

Mary sat staring at the pages of her book not daring to look up too often.

Every time Rob came closer, her heart took an extra leap and her first sentence of the campaign went racing through her mind. Finally she saw him sit down in his seat beside her. She looked up coyly and fluttered her eyelashes. "Oh, Rob, what a perfectly gorgeous sweater. Cashmere?" she cooed.

"G-gg-gee, th-thanks, Mary. N-no, it's not. Wish it were." He, too, smiled and as Mary told Jan, "Honestly, I could've swooned right there and then."

"Rob," Mary again ventured. "Rob," she repeated when he looked up from the book. "Can you help me with this formula? I just can't seem to do the thing."

"Sure. Here. Now the valence of Zn is 2 and that of Mg can either be 2 or 4. So you take the 2 valence of Mg and get ZnMg when they're combined. You see, you use the 2 valence because. . ."

Mary didn't know why you used it and she certainly didn't learn that hour. She was too busy thinking about herself and Rob at the dance. "Well, I must say, this is working out much better than I had thought." As Rob's voice droned on and on, Mary sat dreaming. "Get it now?" Rob's voice startled her with its sudden change of tone.

"Oh, yes, I see now," she said.

"Quiet, please." Miss Clark's voice echoed through the large class room. She tapped nervously on the desk with her pencil. "I will now call the roll."

Mary, annoyed at this interruption of her tactics, smiled at Rob as if she merely tolerated the teacher. She turned to him and said, "I hope we get lab work today." She didn't know why she told him, but she did know why she wanted it. He was her partner and it would be a "golden opportunity," she told herself.

Unfortunately, they remained at their desks the entire period working problems. This would have been fine with Mary for it would have afforded her the opportunity of asking Rob for help; but the first time she did this, Miss Clark sternly scolded, "This is not the place for social conversation, Mary. You're here to work."

Mary sighed. Miss Clark just didn't know. She didn't understand. "If I turn into a wallflower, it'll be all her fault," she mourned silently.

"The Commencement Dance is a month away. I've still got time," she assured herself. "Still, there's no time like the present to start on a prospect." She argued with herself but, realizing she was getting nowhere, she looked up and shyly smiled at Rob who had momentarily looked up from his work.

"Oh you gorgeous hunk of man! If you only knew what was in store for you," she thought savagely.

She was startled by the bell. In amazement, she looked up, surprised that it was so late. She gathered up her books and thought miserably to herself. "Why I didn't even get started. Oh, Miss Clark, I hate you."

Jan was carelessly throwing pencils, erasers, and paper into her notebook. She looked up to ask innocently, "Well, how did it go?"

"How did what go?"

"The speech. I know just exactly what's going on. I heard you and your 'poised' remarks when I went back to sharpen my pencils."

"Oh, Jan, you pain me. Why must you act so awfully young?"

Ignoring this last statement, Jan picked up her books and followed Mary out of the room.

"Hey, will you dash down to the lockers with me?" she asked Mary.

"Do you think we have time?"

"Sure, come on."

There were only two girls in the locker row when they got down there.

"Hi, kids," they called.

"Hi."

"Going to the Commencement Dance?" the shorter one asked.

"No," Mary answered. "Are you?"

"Yah, as of this morning," she replied happily.

"Swell, who with?"

"Rob Miller."

Mary's mouth formed a small round "oh," but it never came out.

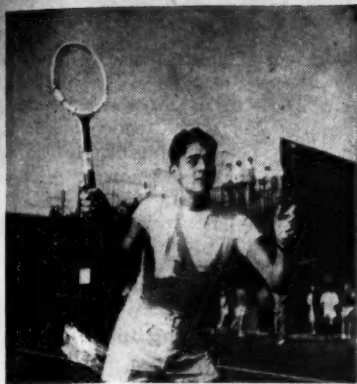
Jan stole a quick glance at Mary and hastily said, "Gee, wonderful! Isn't it Mary?"

"Huh? Oh, yes, swell," she stammered weakly.

Blindly she walked out into the hall. Then as if realizing it for the first time she suddenly spoke up. "Heck, Jan, Rob's not the only boy in town. Tomorrow's another day. Plenty of time."

With this thought in mind she ran up the stairs to her next class, closely followed by Jan. All of a sudden she stopped and turned to Jan who searched her face eagerly. Mary smiled brightly and said, "Phooey, why wait until tomorrow?"

She strode confidently into the English class, sat down breathlessly, and turned to the blond-haired boy next to her. "Oh, Mike, what a perfectly gorgeous sweater," she cooed. "Cashmere!"



Pancho Gonzales, who will probably be Uncle Sam's No. 1 man in Davis Cup play.

## Cup Cake

worth less than a hundred bucks. To tennis players, however, its value can't be reckoned. For it is the symbol of the world's championship. Every year it is awarded to the nation winning the Davis Cup elimination tournament.

This year 28 nations will make the fuzz fly in their effort to reach the Challenge Round at Forest Hills, New York, on August 26-28. The United States is the defending champ and, barring a miracle, nobody is going to take the Davis Cup away from us.

We have far more tennis stars than anyone else. Our entire 1948 team (Frank Parker, Ted Schroeder, Bill Talbert, and Gardner Mulloy) is available again. In addition, we have the sensational Pancho Gonzales ready, willing, and able to play singles for us. In fact, Pancho probably will be named our No. 1 singles player.

When you remember that we licked Australia 5 to 0 last year and that our 1949 team will be at least 30 per cent stronger, you can imagine what sort of

chance anybody has of lifting the Davis Cup from us.

We hadn't realized, until we browsed through the records, that only four countries have ever won the Davis Cup. Uncle Sam has won it 15 times; Great Britain, nine; Australia, seven; and France, six.

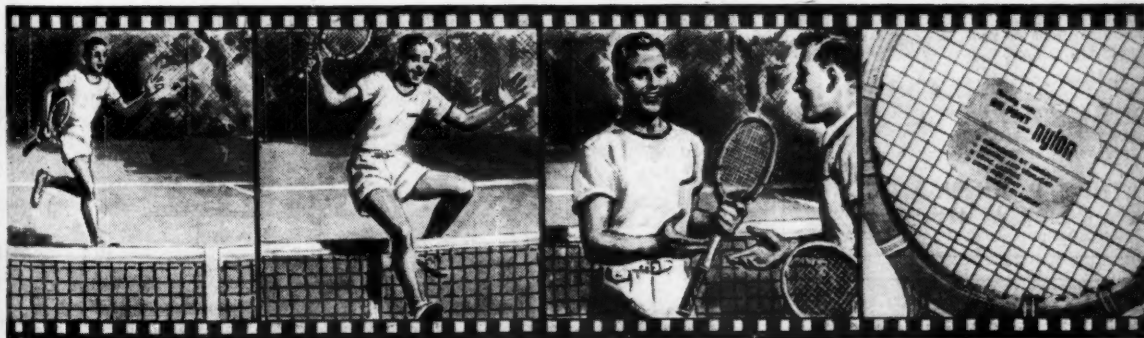
It struck us that, since the Cup matches were for the world's championship, they might yield a good clue as to who was the best player of all time. So we started a search for the man with the best record in Cup play. Here is what our survey revealed. The figures are for matches won and lost.

| Player                   | Won | Lost |
|--------------------------|-----|------|
| Bill Tilden, U. S.       | 17  | 5    |
| Bill Johnston, U. S.     | 11  | 3    |
| Henri Cochet, France     | 11  | 3    |
| Fred Perry, Britain      | 9   | 1    |
| Bunny Austin, Britain    | 8   | 4    |
| Norman Brooks, Australia | 8   | 5    |

From a percentage standpoint, Perry takes leading honors (.900), followed by Johnston and Cochet (.786), then Tilden (.773). Tilden, however, is generally accepted as the greatest of them all. His record of 12 straight Davis Cup victories from 1920 through 1926 is unmatched.

—HERMAN L. MASIN, *Sports Editor*

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### Forever Texas

A professor from the University of Texas was speaking at a large convention at which a large number of Oklahomans were present. When he generously mentioned the neighboring state as an "outlying province of Texas," a husky Oklahoma man leaped to his feet and shouted back, "Brother, there isn't any state than can out-lie Texas!"

E. C. Miller

### Hard to Please

An old lady went to the doctor and told him of all her ailments, but seemed most concerned about a recurring dream in which she was constantly pursued by an attractive young man.

The doctor was sympathetic and advised her how she might sleep more soundly. In a few days she returned, still woeful.

"Don't tell me you're not sleeping better nowadays," the doctor said.

"Oh, I'm sleeping fine," the patient replied. "But to tell the truth, I certainly miss that young man!"

### New Act

A California agent had contracted for a vaudeville act from the east for a film. The act consisted of six singing and dancing midgets. When the agent met the train at Pasadena, the midgets stepped off jauntily—but they were all six feet tall.

"What happened to you?" the bewildered agent gasped.

"Oh," their spokesman said breezily, "We met a wise guy on the train, and he talked us into changing our act."

Frank Sinatra

### Discrimination

A Londoner, not feeling very well, went for some free medical care under the Labor Government's new health program.

Entering the clinic, he saw an arrow which pointed down a long corridor. He followed it until he came to two doors, one marked "Female," the other "Male." Going through the latter he found himself in another long corridor at the end of which were two more doors. These were marked "Under 35" and "Over 35." He chose the right one which opened into still another lengthier corridor which again ended with two doors. These were marked "Conservative" and "Labor." As a Conservative, he chose the former, walked through it, and found himself in the street.

### Could This Be YOU?

The weary high school teacher, who had been conscientiously reading students' essays on nature, was particularly exasperated at the tendency of one student to spell phonetically. He smiled faintly as visions of green pastures were hazily recalled when reading the following: "The birds were singing sweetly and the bum bull beez were humming."

Magazine Digest

### Webster Brought Up to Date

Unpopular: That's what a man is when he owns a television set and still hasn't any friends.

CBS' It Pays to Be Ignorant

### Matter of Opinion

It was one of those "morning-after-the-night-before" Sunday school classes wherein all members seemed in a daze. One young man, on being asked what were the highest creatures God made, answered, somewhat hesitantly, "Men." It wasn't the answer the teacher wanted, and in an effort to draw the right answer he did everything but draw a picture of those celestial creatures known as angels. The boy was still puzzled. Suddenly, like a bolt from the blue, it came to him. With a bright look on his face he shouted out triumphantly, "Women, teacher, women!"

Quinn

SSH! I'M USING MOM'S OIL ON MY BUGGY!

... MARGIE



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### Three Words

Asked how she succeeded in making her guests feel so welcome, Elsa Maxwell replied: "Three words suffice. When they arrive, I say, 'At last.' And when they prepare to depart, I say, 'Already?'"

### Squelched

Two Army captains were fighting over a division of loot in a captured town. "You've never heard my honesty questioned!" roared one.

"I've never even heard it mentioned," conceded the other.

Bennet Cerf

### All in a Day's Teaching

**Teacher:** "Now you all know what a molecule is."

**Pookie:** "Most of us do, sir, but perhaps you had better explain it for the benefit of those who have never been inside one."

Canadian High News

### Short "Short-Short"

A teacher asked her class to write out the story of Longfellow's *Evangeline* in the fewest words possible.

One boy handed in the following: "Evangeline had a lover. She lost him. She chased him. She found him. She kissed him. He died."

Builders

### Hard Times

"How long was your last cook with you?"

"She was never with us; she was against us."

McCall Spirit

### Goldwynism

Sam Goldwyn: "Anybody who goes to a psychiatrist should have his head examined."

### Point of View

A Texan was trying to impress upon a Bostonian the valor of the heroes of the Alamo. "I bet you never had anybody as brave around Boston," challenged the Texan.

"Did you ever hear of Paul Revere?" the Bostonian asked quietly.

"Paul Revere!" echoed the Texan. "Isn't he the guy who ran for help?"

Eagle

### The Churchill Sting

Winston Churchill was being bedeviled by a persistent critic who loftily declared: "I am a firm believer in fighting the enemy with his own weapons."

"Really?" Mr. Churchill replied. "Tell me, how long does it take you to sting a bee?"

Wall Street Journal

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## Hawaii

May 18 in Junior Scholastic

**PAMPHLETS:** *Hawaii in the Air Age*, by D. C. Watson (free), 1949, Pan American World Airways System, 28-19 Bridge Plaza North, Long Island City 1, New York. *Hawaii* (free), 1947, U. S. Department of the Interior, Washington, D. C.

**ARTICLES:** "Fragrance of Pineapple," by R. R. Brunn, *Christian Science Monitor Magazine*, November 27, 1948. "Hawaii: Island Paradise," by B. Clark, *Reader's Digest*, January 1948. "American Pathfinders in the Pacific," by William H. Nicholas, *National Geographic Magazine*, May 1946. "Hawaiian Islands," *Junior Scholastic*, April 28, 1947.

**BOOKS:** *Hawaii: A History*, by Ralph Kuykendall and Arthur Day, \$3.00 (Prentice-Hall, 1949). *Hawaii, the 49th State*, by Thomas B. Clark, \$3.00, (Doubleday, 1947).

**FILMS:** *People of Hawaii*, produced and distributed by Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois. Sale or rent, 11 minutes. Native economy, sports, crafts, sugar cane and pineapples. *The 49th State*, produced and distributed by RKO Radio Pictures, 1270 Sixth Avenue, New York 20, New York. 16 minutes, apply. Life and culture of the islands. *Modern Hawaii*, produced and distributed by Coronet Instructional Films, 65 East South Water Street, Chicago 1, Illinois. Sale, 10 minutes, black-and-white or color. *Hawaii, Paradise Plus*, distributed by Hawaiian Sugar Planters Ass'n, 731 Investment Building, Washington 5, D. C. Loan, 25 minutes, color. Relation of sugar production to Hawaiian economy. *Hawaii*, produced and distributed by Library Films, Inc., 25 West 45th Street, New York, New York. Sale, 10 minutes, black-and-white or color. Native ways of life.

**FILMSTRIPS:** *Hawaiian Islands*, 46 frames, produced

and distributed by Informative Classroom Picture Publishers, 48 North Division Avenue, Grand Rapids, Michigan. *Story of Pineapple*, 72 frames, produced and distributed by Egegate House, 330 West 42nd Street, New York 18, New York.

## Character Development

Great Issues X in Senior Scholastic and World Week, May 18

**PAMPHLETS:** *Character Education*, Henry L. Smith ('47), Nat'l Education Association, 1201 16th St., N. W., Washington 6, D. C. 50 cents. *Understanding Yourself*, William C. Menninger (Life Adjustment Booklet, '48), Science Research Associates, 228 S. Wabash Ave., Chicago 4, Ill. 75 cents. *Days of Our Youth*, Blanche Paulson (Self-appraisal and Careers Pamphlet No. 6, '49), Chicago Board of Education, 228 N. La Salle St., Chicago 1, Ill. 10 cents.

**BOOKS:** *High School Life—Book I, Discovering Myself—Book II, Planning My Future—Book III, Toward Adult Living—Book IV* (National Forum, Inc., Chicago, Ill. '46) \$2 per book. *My Dear Ego*, Fritz Kunkel (Pilgrim Press, '47), \$2.50. *Coming of Age*, Esther Lloyd-Jones & Ruth Fedder (Whittlesey House, '41), \$2.50. *On Being a Real Person*, Harry E. Fosdick (Harper, '43), \$2.50. *Twelve Tests of Character*, Harry E. Fosdick (Harper, '23), \$1.75. *This Believing World*, Lewis Browne (Macmillan, '44), \$1.75. *Designs of Personality*, M. E. Bennett & H. C. Hand (McGraw, '38), \$1.36. *A Preface to Morals*, Walter Lippmann (Macmillan, '41), \$2.50. *The Importance of Living*, Lin Yutang (Reynal, '37), \$3.50. *What Men Live By*, Richard Cabot (Houghton, '14), \$1.50. *These Are Our Horizons*, Sister M. Charlott and Mary Synon (Faith and Freedom Series, Ginn & Co., '45), \$1.56.

## United Nations

General information and background material on the United Nations can be obtained from these sources: Educational Section, Dept. of Public Information, United Nations, Lake Success, N. Y.; Office of United Nations Affairs, State Dept., Washington, D. C.; U. S. National Commission for UNESCO, State Dept., Washington, D. C.; U. S. Office of Education, United Nations Section, Washington, D. C.

A network of United Nations Volunteer Educational Centers has been established throughout the country. You may wish to make use of these local sources to obtain U. N. material more readily. These educational centers cooperate on a voluntary basis with the United Nations.

**Alabama:** Dr. C. H. Yeuell, U. of Alabama, University. **California:** Dr. J. U. Michaelis, U. of California, Berkeley; Mr. B. W. Hayden, Stanford U., Box 1485, Stanford. **Colorado:** Prof. E. Carr, U. of Colorado, Boulder. **Connecticut:** Prof. V. E. Anderson, U. of Connecticut, Storrs. **Washington, D. C.:** Sister Carmelita, Trinity College. **Florida:** Mr. H. E. Nutter, U. of Florida, Gainesville. **Georgia:** Mr. E. A. Lowe, U. of Georgia, Athens. **Illinois:** Chicago Teachers Union, 509 S. Wabash,

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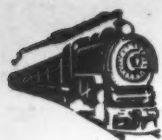
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# Off the Press

*Winston S. Churchill's Maxims and Reflections*, selected by Colin Coote and Denzil Batchelor. Houghton Mifflin, Boston. 176 pp., \$2.75.

The immense body of Mr. Churchill's writings and oratory is always fertile with ideas. Their quality, however, has long been the subject of heated differences, for like all great men, he is hated and hailed.

The editors have done a worthwhile job in sifting Churchill's recorded thoughts for the hundreds of kernels which are a key to the man and a commentary on the last half-century of history. There are chapters on Churchill's view of himself, his likes and dislikes, Russia, war, Britain and the Empire, India, foreigners, politics, and maxims on human conduct.

The book was first published in England, two years before its appearance here. The most recent selections are dated 1945. Although that is a logical terminal, what Mr. Churchill has said since the end of the war should have found a place in the American edition.

*Intellectual Abilities in the Adolescent Period*, by David Segel. U. S. Government Printing Office, Washington, D. C. 41 pp. (pamphlet), 15¢.

To aid in reconstructing secondary education, the U. S. Office of Education sponsored an analysis of research studies on the subject of intellectual abilities at the secondary school level. Among the concepts derived is that "all individuals have a common need for experiences which will lead to the development of well-integrated personalities." This and other findings in the report should surprise no one. Administrators will, however, wish to skim this bulletin for suggested principles of intellectual growth which may guide them in revisions of the curriculum. There is also an up-to-date guide to available tests.

*On Their Own in Reading*, by William S. Gray. Scott, Foresman and Co., N. Y. 268 pp., \$2.

We are not fortified by any polls, but we will hazard the guess that nine out of ten teachers feel that the reading level of our students has reached a new low in recent years. This is especially the case on the secondary school level where too many of us are so consumed by course content that we leave improvement in reading skills to the occasional teacher of remedial reading.

Much more must be done to improve reading at all levels. Professor Gray of the University of Chicago has made a

major contribution to the improved reading campaign in his new text. After sketching the history of reading methods since the turn of the century, he details in clear language the word-perception skills which must be more widely developed in our schools. He offers numerous suggestions for aiding youngsters who are baffled by new words. Basic to a firm foundation for good reading, according to Professor Gray, is "a close analogy between the child's oral language and the printed language he is expected to interpret."

*Helping the Teacher of English Through Supervision*. The National Council of Teachers of English, 211 W. 68th St., Chicago 21. 62 pp. (mimeographed), 50¢.

If the philosophy of supervision set forth in this excellent manual were widely practiced, the damning of supervisors by classroom teachers would be unnecessary catharsis. "Supervision must find ways and means to secure relief for teachers from the conditions and tensions that harass them," Merrill Paine, Director of English, Elizabeth, New Jersey, states in the opening chapter.

Among the many ways a principal can help English teachers is to reduce their pupil load when they are burdened with extracurricular assignments, according to Max J. Herzberg, Principal, Weequahic High School, Newark. The department head "must operate cooperatively if he is to get results," writes Ruth M. Weeks, Head of the English Department, Paseo High School, Kansas City, Missouri. In selection of adequate materials such as books, they should be used for a time under classroom conditions before a large order is placed, counsels Hardy R. Finch, Head of English, Greenwich High School, Greenwich, Connecticut. There are other worthwhile chapters on the role of the superintendent, the function of the specialist in supervision, the supervisor in a coordinated program, State supervision of English, giving attention to neglected areas, and curriculum development through supervision, contributed by R. W. Bardwell, La Crosse, Wisconsin; Frances Broehl, Flint, Michigan; Edna L. Sterling, Seattle; Blanche Trezevant, Louisiana; Robert C. Pooley, University of Wisconsin; and Lillian C. Paukner, Milwaukee.

Although the emphasis throughout is on English in the curriculum, supervisors and teachers in other areas will benefit from study of this cooperative work.

HOWARD L. HURWITZ